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WORK

The privilege of work is a vital necessity of the human soul—it appeases the hunger for occupying our time and making the best use of our gifts, without which we may and often do wither away and die. Work is also the noble means of expressing ourselves in activity that can be the greatest source of happiness throughout our lives.

Those of us, because of special endowments (which we have worked to perfect) who have been able to choose our life's occupation in the area of our talents are indeed fortunate—for thus we can combine our talents and work, which is the ultimate achievement in happiness.

The pursuit of happiness in our work—at least in the area of music—requires "engagements" through which to perform, or opportunities to display our talents to the world. In other words, the artist requires communication with an audience, as either a performer or creator, otherwise the artistic effort remains incomplete.

Musical Artists are frequently under the impression that their art is an end in itself—the Alpha and Omega. But unless we work at our art—singing or performing on our chosen instrument, composing or conducting—we are not fulfilling our greatest destiny.

• • •

To this end, we at MUSICAL COURIER, have inaugurated a department since our August issue, and will continue to list, under the title "Castings and Contests" job or performance opportunities as they reach our desk.

Many Artists and Managers who devote their time and energies to supplying engagements for the artists under their direction, will be interested in this department.

I urge young artists to present their wares and talents advantageously by exploiting their press reports, in order to attract the attention of managers who, I am sure, are always seeking new and fresh talent.

I want to take this opportunity to welcome the managers and representatives who are assembling in New York these next weeks.

Lisa Roma Trompeter

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November, 1959
Seventy-ninth Year

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Ford Foundation to Seek New American Operas

The Ford Foundation has announced a $950,000 appropriation for the production of 18 new operas written by Americans within the next eight years. Four American opera organizations which have agreed to participate in the project are the Metropolitan, Chicago Lyric, San Francisco and New York City Opera Companies.

Beginning in 1961, the first three organizations hope to produce a new opera by an American composer every other season. The work may be repeated the following season to help establish it in the repertoire. Upon occasion each of the three companies may also perform a work produced the previous season by one of the others.

The New York City Opera Company will launch six new American operas at the rate of one or more a year after 1960. These will be combined, in so far as is possible, with other available American operas, as well as with repeat performances of works established in its repertoire with the aid of previous Foundation grants. This company will receive grants from the Foundation's appropriation for the first-production costs of the six new operas it plans to produce. "Grants to the other three companies will vary according to local circumstances affecting the costs and earnings of each new opera," according to an announcement from the Ford Foundation president, Henry T. Heald.

"The four companies will negotiate independently with composers and librettists for new works and will retain complete artistic autonomy in making commitments for performances. The companies will not receive grants for commissions. Instead, the Foundation will establish a fund from which commission fees will be provided on an individual basis to some of the composers and librettists as they request them."

Rudolf Bing, general manager of the Metropolitan, in commenting on its acceptance of this plan, said that his company "would continue its own search for contemporary operas from whatever source, and will not exclude the production of a non-American work if one of sufficient quality can be found." Mr. Bing added that "the decision as to whether a contemporary work should have a Metropolitan production would be solely the Metropolitan's and that no work will be produced there merely because it is contemporary."

$500,000 Gift for New Philharmonic Hall

A $500,000 gift toward the new Philharmonic Hall in the Lincoln Center for the Performing Arts has been made through the Winfield Foundation, Inc. This foundation was established in 1940 by Mrs. Joseph V. McMullan, Mrs. Richard Charlton and Frasier C. McCann in honor of their mother, Helena Woolworth McCann, a daughter of F. W. Woolworth. The gift, the largest made in the foundation's history thus far, will be used to build an office suite facing a paved and landscaped terrace on the roof of Philharmonic Hall. The suite will include a reception room, a lounge for the Friends of the Philharmonic, and a wood-panelled board room.

JAIME LAREDO, *18-year-old Bolivian-born violinist who won the* 1959 *International Competition sponsored by Queen Elisabeth of Belgium, has been placed under contract by RCA Victor.*

Philharmonic Initiates Plan for Young Conductors

The New York Philharmonic has appointed three assistant conductors for the 1959-1960 season, Seymour Lipkin, Stefan Bauer-Mengelberg, and Kenneth Schermerhorn. Their appointment launches a new Philharmonic plan by which outstanding members of the younger generation of conductors will be given the experience of working with a major symphonic organization.

The project is being sponsored jointly by the Koussevitzky Foundation, the Leonard Bernstein Foundation, and the Philharmonic-Symphony Society of New York. According to the plan, the group of assistant conductors will be changed each season, thereby making the opportunity available to a greater number of young conductors.

In the past, the Philharmonic has had either one associate conductor or one assistant conductor. Franco Autori has been the Philharmonic's distinguished Associate Conductor since 1949 and has conducted the Orchestra on a number of occasions both in New York and in neighboring cities.

In addition to assisting the conductors at rehearsals, it will be a part of the assistant conductors' duties to have all repertory of the season prepared so that they could conduct any of the concerts in case of emergency. It was as an assistant conductor of the Philharmonic during Artur Rodzinski's tenure as music director that Leonard Bernstein in 1943 made his Philharmonic debut, replacing the indisposed Bruno Walter, with pronounced success.

Howard Shanet has been engaged by the New York Philharmonic for the 1959-1960 season as program annotator and to conduct one concert in the series of Young People's Concerts. Mr. Shanet, an associate professor of music at Columbia University, is also conductor of the Columbia University Orchestra and of the "Music-in-the-Making" Concert Series at Cooper Union.

Met Opera Deficit Reduced to $528,873

The Metropolitan Opera ended its 1958-59 season with an operating deficit of $528,873, the lowest in recent years, Anthony A. Bliss, president of the Metropolitan Opera Association, Inc., announced on Oct. 2. The improvement was attributed to increasing attendance, which last season reached 97.2 per cent of capacity, a three per cent gain, plus a rise in revenue from rentals and concessions. Contributions were also on the increase, it was announced, and the season ended with a surplus of $3,150.

Moscona in Greece

Met basso **Nicola Moscona** sang with a chorus of 600 from all parts of Greece in the Athens Stadium Sept. 12 to such an ovation that he promised to return for five performances in "Faust" in November after fulfilling opera engagements in New Orleans, Philadelphia and Monterrey, Mexico. . .

GEORGE SZELL, *musical director of the Cleveland Orchestra, wearing the Commander's Cross of the Order of Merit bestowed on him by the Federal Republic of Germany at opening concert of the season.*

PHILIPPA SCHUYLER, *young American pianist, chats with* QUEEN ELISABETH *of the Belgians at the Queen's garden party at Stuyvenberg Castle. The young pianist has just had her first book, "Adventures in Black and White," accepted for publication.*

Columbia Artists Buys Carl Fischer Building

Joint announcement was made on Oct. 15 of the sale of the Carl Fischer Building at 165 West 57th St. by Carl Fischer, Inc. to Columbia Artists Management Inc. The six-story building has a frontage on 57th Street of 39.10 feet.

Columbia Artists will take possession of the building on Jan. 7, 1960, at which time the main activities of Carl Fischer's retail store, including the piano department, will be transferred to their Cooper Square Building pending developments at the new Lincoln Square Music Center. After alterations to accommodate the building to Columbia Artists' office force, the moving day is planned to take place in May, 1960.

Columbia has for the last 29 years occupied offices in the Steinway Building, which was recently sold to Manhattan Life Insurance Company. Since this company is planning to gradually take over the whole of the building for their own uses, Columbia was faced with the necessity of moving.

The excellent small concert hall on the second and third floors of the Fischer Building will not be disturbed and will be continued in its present form, available for recitals, lectures, meetings, auditions and the like. The name of the building and hall will be changed at a later date.

Damrosch Park Planned For Lincoln Square Center

A Damrosch Park is being planned as part of the Lincoln Square development in New York, it was announced on Oct. 12. The park is being designed as a landscaped setting suitable for outdoor concerts, theatre and other performances. It will consist of two and three-quarter acres and will include the Daniel and Florence Guggenheim Memorial Bandshell, with seating provided for 4,500 on a paved area in front of it. This shell will be constructed by the Guggenheim Foundation and will cost approximately $500,000. The park area outside the bandshell will be built by the New York Park Department at a cost of about $332,000.

Damrosch Park, named in honor of the famous musical family, will be bounded by the new Metropolitan Opera House, the Theatre of the Dance, Amsterdam Avenue and West 63rd St. A memorial tablet to Leopold Damrosch, his sons Frank and Walter, his daughter Clara Damrosch Mannes and Leopold Mannes, her husband, will be executed by Paul Manship and will be placed in the base of a flagpole.

Malcolm Frager Wins Levintritt Piano Award

The twentieth annual competition for the Levintritt Award was won on Sept. 30 by Malcolm Frager, 24-year-old pianist from Clayton, Mo. The finals were held for the first time before the public, when the three finalists chosen from a field of 63 competitors were heard in concerti with the Symphony of the Air conducted by Alfred Wallenstein at Carnegie Hall.

Besides Mr. Frager, who played the Prokofieff Concerto No. 2, the concert presented Tana Bawden, 25-year-old pianist from Berkeley, Calif., studying with Mme. Rosina Lhevinne at the Juilliard School of Music, in the Brahms Concerto No. 1; and Kenneth Amada, 28-year-old pianist of Orange, N. J., who has studied with Rosenthal, Philipp, Steuermann and Constance Keene, playing the Rachmaninoff Second Concerto. Miss Bawden and Mr. Amada received gold medals "for extraordinary achievement."

Mr. Frager, who received a cash prize of $1000 and solo appearances with the New York Philharmonic and other orchestras, was born in St. Louis. He appeared in public in a recital there at the age of six and at ten was a soloist with the St. Louis Little Symphony. At 14 he came to New York for study with Carl Friedberg; he won the Prix d'Excellence at the Fontainebleau American Conservatory in 1952 (also giving a New York recital in that year), and later won the Michaels Memorial Award in Chicago and the National Society of Arts and Letters Award.

The award of the prize was announced from the stage by Mrs. Edgar M. Levintritt, after a period of deliberation by the noted jury, which included George Szell, Rudolf Serkin, Rudolf Firkusny, Abram Chasins, Leon Fleisher, Gitta Gradova, Gary Graffman, Nadia Reisenberg, Leopold Mannes, Eugene Istomin and Mr. Wallenstein.

Saerchinger Retires As Rockefeller Administrator

Cesar Saerchinger, who celebrates his 75th birthday this month, has announced his retirement as administrator of the Martha Baird Rockefeller Aid to Music Program, a post he has held since its inception in 1955. Succeeded by Donald L. Engle, formerly manager of the Philadelphia Orchestra, Mr. Saerchinger will continue as consultant and as a member of the Program's Administrative Committee, as well as personal advisor to Mrs. John D. Rockefeller Jr., in the field of music.

Court Proposes ASCAP Hold Referendum on Amendments

After two days of hearings on amendments prepared by the American Society of Composers, Authors and Publishers on a proposed consent decree, Federal Judge Sylvester Ryan on Oct. 20 decided that the organization should hold a referendum of its members on the provisions. The hearing was adjourned until Jan. 6 to give an opportunity for the voting. The new amendments are intended to liberalize the consent decree entered into by ASCAP in 1941; to make it easier for song writers and publishers to join ASCAP; to provide a "more realistic" approach in the distribution of royalties; and to permit the 1,100 publishers and 5,300 song writers among its members to have an increased voice in the society's affairs.

MALCOLM FRAGER, *winner of* 1959 *Levintritt Award (at piano), with the runners up,* KENNETH AMADA *and* TANA BAWDEN, *and* FREDERICK STEINWAY *(third from left) discusses plans for his concert tour during which he received the key to St. Louis, his home town.*

MANAGEMENT NEWS

■ Ann Colbert, of Colbert LaBerge Concert Management, recently returned from a three-month world trip, including Europe and the Far East. She announced a forthcoming tour by the Juilliard Quartet of European festivals next summer; and Far Eastern tours this fall by the Duo di Roma; and Elisabeth Schwarzkopf, soprano. Mrs. Colbert also arranged for return U. S. tours in 1960-61 of Miss Schwarzkopf, the Quartetto Italiano and the Vienna Octet. This management announces a return of the London Intimate Opera for a transcontinental tour of the U. S. in 1960-61; members are Ann Dowdall, soprano; Stephen Mantos, tenor; Eric Shilling, baritone, and Antony Hopkins, composer-pianist.

■ Mertens Division of Columbia Artists Management has signed Israeli pianist David Bar-Illan for a U. S. tour in season 1960-61. The Mertens office also reveals that the second American tour of "Vienna on Parade," featuring the Deutschmeister band, soloists, and chorus and ballet from the Vienna Opera, is a complete sell-out, beginning January next. . .

■ Roberta Bailey Concert Management announces that Karl Richter, organist, harpsichordist and conductor, will return to the U. S. for his third concert tour next February and March. He recently appeared at the Ansbach Bach Festival in Germany, heard on the CBS World Festival broadcasts.

■ Eight Sunday afternoon chamber music concerts at 5:30 o'clock at the Carnegie Recital Hall will again be presented by the Sunday Concert Society during the 1959-60 season, Henry Colbert, president, has announced. The first concert on Nov. 1 will feature the New York debut of the Quartetto Carmirelli, Carleton Sprague Smith as flutist will be the assistant artist.

■ Arthur Judson has signed a managerial concert with Harry Farbman, conductor. . . Giuseppe Zampieri, Italian tenor, is a newcomer to the roster of Columbia Artists Management, Mertens Division, Giuseppe Di Stefano, tenor, will also be under Mertens management for the 1960-61 season.

FARRELL ENGAGED BY METROPOLITAN NEXT YEAR

Eileen Farrell, soprano, will appear with the Metropolitan Opera for the first time during its 1960-61 season, it was announced by Rudolf Bing, general manager, on Oct. 14. She will make her debut in the title role of Gluck's "Alceste," not heard at the Metropolitan since Flagstad's farewell performances in 1951-52.

In 1945 Miss Farrell was offered a Metropolitan contract by the late Edward Johnson but could not accept it because of her radio and concert commitments at the time.

■ Luben Vichey, president and general manager of National Artists Corporation, has announced the signing of a management contract with the Vienna Philharmonic Wind Ensemble and Friedrich Gulda, pianist, as soloist for a tour of the U. S. in the fall of 1960. Mr. Gulda has also been signed by this management for a tour in January-March, 1961. Mr. Vichey has added Graciela Rivera, coloratura soprano, and Cesare Bardelli, lyric baritone of the Metropolitan Opera, to the NAC list. The latter will sing both in opera and in Concert and TV under this management in the present season. . . .

■ A trio of concert attractions has been added to the roster of the William Morris Agency's concert department. The Little Orchestra Society, under Thomas Scherman's musical direction, on its 1960-1 tour will present Berlioz's "L'Enfance du Christ" and Handel's "Judas Maccabaeus" with a 36-voice choir and soloists. The Karlsrud Chorale, with bass-baritone Edmond Karlsrud, founder of the group and Charles Touchette, accompanist-arranger, will be presented in a touring program including operatic scenes, German lieder, art and show tunes. George Topps' "Born to Dance" company of five dancers, a soloist and an instrumental combination will also tour under William Morris Agency.

■ The New York management firm, Concert Associates, will be dissolved at the end of this season, it is announced.

Tenor CHARLES K. L. DAVIS, 1958 *winner of the coveted Metropolitan Opera Auditions of the Air, and a new addition to the Columbia Artists Management list, under the personal direction of Kurt Weinhold, has recently returned from an engagement which took him back to his native Hawaii, and a cross-country tour promoting a new album he has recorded for RCA Victor. Earlier this year Mr. Davis made an auspicious appearance at Lewisohn Stadium in New York and was a member of the Ed Sullivan troupe on their recent cultural exchange visit to Russia. Young, personable and the possessor of a beautiful tenor voice, Mr. Davis intends to concentrate on the concert and operatic stage, although he is also a featured singer in supper clubs and on television.*

EILEEN FARRELL

ARTISTS HERE AND ABROAD

Gina Bachauer, Greek pianist, arrived Oct. 14 at Idlewild Airport to begin her annual North American concert tour under the management of S. Hurok; she is scheduled to play 39 concerts in the United States and Canada. . .

Joseph Schwartz, pianist, who won the 1958 Walter W. Naumburg Foundation Award, has been selected by the National Music League as its representative at the International Chopin Competition in Warsaw next February. . . American pianist **James Wolfe** left in September for a tour of Iraq, Greece, Turkey and Austria. . . Violinist **Julian Olevsky** departed on Sept. 9 for an extensive tour of 30 concerts in Japan, with appearances in South Korea, Formosa, Hong Kong, Singapore and the Philippines. . .

It's official that lovely **Heidi Krall,** the Met's young soprano, and Dr. John D. Freece, of Trenton, N. J., are now one. The pairing took place in London after Heidi's appearance as Desdemona for the BBC; after a honeymoon in Ireland, the soprano comes back for more opera at 39th St. and B'way. . .

Irmgard Seefried, another vocal charmer recently was awarded the Grand Star of the Medal of Honor decoration. She received this cherished token from Minister of Education Dr. Heinrich Drimmel in Vienna before setting forth on her sixth tour of the U. S. She will be guest star on The Concert Hour, Canadian CBC TV program, Nov. 5 (9:30-11 p.m.), conducted by Igor Markevitch and devoted to Mozart works. . .

Brussels prizewinner **Jaime Laredo** has been signed to appear with the National Symphony in Washington on Nov. 24 and 25. . . Due to illness, **George London** had to cancel appearance on opening night of San Antonio Symphony season; **Risë Stevens** took over. . .

American violinist **Fredell Lack** scored what was described as a triumph recently in her debut at Wigmore Hall, the London *Times* review being headed "A Violinist of Rank." . . .

Mattiwilda Dobbs, American soprano, was soloist with the Israel Philharmonic under the baton of Jean Martinon on Oct. 7, opening its 24th season. . . .

Pianist **Ray Dudley** appeared as soloist with the Detroit Symphony and at the Ottawa Festival this summer; he began his fall season with a recital on Oct. 4 at the National Gallery in Washington. . . **Norman Scott,** Metropolitan basso, sang at the Municipal Opera House in Santiago de Chile in early October in performances of "Faust" and "Il Trovatore". . . **Mildred Dilling,** before sailing for a concert tour of Europe on Aug. 12, recorded an LP album for Urania titled "Clair de Lune: Romantic Music for the Harp Played by the First Lady of the Harp." . . . Soprano **Mary Bothwell** is giving a Town Hall concert Nov. 16 as a benefit for the Scholarship Fund of Canadian Women's Club of N. Y. . . 'Cellist **Joseph Schuster** is off on a three and a half months' tour including the Orient, Near East, Finland, Norway, Holland, England, Switzerland, Italy, Greece, Israel and Spain. . .

Eugen Talley-Schmidt, young American tenor from Rome, Ga., engaged for the 1959-60 season in the new opera house at Münster, Germany, bowed on Sept. 18 as Edgardo in "Lucia"; he sang at the Vienna Festival in Haydn's "Harmonie" Mass and Stravinsky's "Persephone.". . . **William Sena,** choreographer, has been named ballet master for the Philadelphia Lyric Opera Company, it was announced by Aurelio Fabiani, president of the Company. . . American pianist **Joan Holley** left by air on Oct. 21 for an extended tour of Europe, Asia and Africa, beginning with appearances for the BBC; in Tehran and London she will present a Liszt and Dohnanyi program.

Kum Hee Mah, Korean soprano, will appear in a Carnegie Hall recital on Nov. 21, sponsored by the Korea Society, Inc., of New York. . .

Alexander Brailowsky, pianist, has signed a new recording contract with Columbia Records. . . Violinist **Tossy Spivakovsky** recently signed a contract with Everest Recordings.

OBITUARIES

■ **Mario Lanza,** 38, American tenor, died in a Rome hospital on Oct. 7, following a heart attack; he had been in the hospital for a week for treatment of a minor illness. Lanza, born in Philadelphia as Alfred Arnold Cocozza, worked as a piano mover as a boy and was urged by William K. Huff, director of the Philadelphia Academy of Music, one day to sing an aria, so that Serge Koussevitzky in the next room could hear him. The Boston Symphony conductor, impressed, arranged for him to study and make his debut at the Berkshire Festival in 1942. After war service he replaced Jan Peerce in a summer radio show and began his rapid rise to fame. He studied with Enrico Rosati and won success in concerts, including one in the Hollywood Bowl in 1947. He gained international note with his singing in the film "The Great Caruso." He later was accused of breaking a film contract, but sang in recent years in concerts and made more films in Italy, including "The Seven Hills of Rome."

Josef Matthias Hauer, 77, Austrian composer who was a pioneer in developing a theory of musical atonality, died in Vienna on Sept. 22. He worked independently of Schönberg and in a series of publications between 1912 and 1926 developed his theory of "tropes," or aggregates of the 12 notes of the chromatic scale. He advanced 44 combinations of these 12 half-tones, and composed concerti, chamber and other works in this idiom. However, he did not develop the serial technique (use of the half-tones in a certain given order set by a note-row) that Schönberg and his followers have used.

■ **Geza de Kresz,** 77, Hungarian-born violinist, a prominent musician in Toronto and a Canadian citizen since 1930, died there on Oct. 2. He gave a concert with his wife, Norah Drewitt de Kresz, in 1923, and headed the violin department of the Hambourg Conservatory of Music after that year. He founded a string quartet which later was renamed the Hart House Quartet, of which he was first violin for some years. From 1940 to 1947 he headed the National Conservatory in Budapest, but returned to Toronto in the latter year, becoming a senior member of the Royal Conservatory's faculty of music. His wife, a daughter and two grandchildren survive.

■ **Walter W. Naumburg,** 91, retired banker and music patron, founder of the musical foundation bearing his name, died at New York Hospital on Oct. 17. He spent a large part of his private fortune in aiding musicians, and established a fellowship at Harvard and a professorship there. The Naumburg Foundation, formed in 1925, has launched many young artists. Mr. Naumburg was also president of the Musicians Foundation, Inc.; chairman of the music committee of Town Hall; a trustee of New England Conservatory, and member of a music advisory committee at Princeton University. With his brother George, he founded the Elkan Naumburg Memorial Concerts in Central Park and maintained the series. He was a keen amateur 'cellist all his life. His wife died in 1953.

■ **Hedwig Rosenthal,** 83, widow of Moriz Rosenthal, eminent pianist, and herself a pianist and teacher, died in Asheville, N. C., on Sept. 5. She had studied with Leschetizky and had been a vice president of the Musicians Emergency Fund in New York, where she had lived for some years. A son by a previous marriage, Dr. Oscar Kanner, of Oteen, N. C., survives.

■ **Marcel Cuvelier,** founder of Les Jeunesses Musicales, an organization which gives concerts for young people and has many international branches, died on Sept. 15. M. Cuvelier was the managing director of the Brussels Philharmonic Society.

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Community Concerts Representatives To attend 32nd Annual Conference in N. Y.

Sixty field representatives of Community Concerts, Inc., and its affiliate, Community Concerts of Canada, Ltd., will meet in New York for their thirty-second annual conference to be held from November 16th to the 28th.

The field representatives and thirty-five members of the New York staff will devote these two weeks to business meetings where problems which may have developed since the last conference will be discussed and where the latest policies, procedures and techniques will be outlined. The business meetings will take place for the most part in the mornings, and the afternoons will be devoted to attendance by the guests to musicales at Carl Fischer Hall where various artists and group attractions will display their wares. A schedule of evening activities is listed to the right.

November 16——Opening dinner at the St. Regis Roof at which Mr. F. C. Schang, President of Columbia Artists Management, Inc., will be toastmaster.

November 17——Attendance by the guests to a performance of Mary Martin's new Broadway show "Sound of Music."

November 19——Dorothy Maynor's 20th Anniversary recital at Town Hall.

November 21——Performance of the Polish Dance Company "Slask" at New York Center.

November 24——Joerg Demus piano recital at Town Hall.

November 26——Cocktails at Sherry's Lounge in the "Met."
Dinner at the Opera Club.
Performance of "Madame Butterfly."

November 28——Dance-party at Steinway Recital Hall to be attended by the representatives, Columbia artists, and the staffs of Columbia Artist Management and Community Concerts.

Community Concerts, Inc., officers officiating at the conference are from L. to R. David Ferguson, President and Pacific Coast Manager, Herbert Fox, Vice President and Managing Director, Gerald Devlin, Vice President and Eastern Manager, and Richard Yarnall, Vice President and Western Manager.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Musical Courier, published monthly plus a Directory Issue, January 15, at New York, N. Y., for Oct. 1, 1959.

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Lisa Roma Trompeter, Publisher.

Sworn to and subscribed before me this 28th day of September, 1959.

[Seal] Russell S. Golde,
Notary Public, State of New York.

(My commission expires March 30, 1961)

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Castings And Contests

A. J. Fletcher, president of the National Grass Roots Opera Foundation, announces that the demand for the National Grass Roots Opera Company performances is growing rapidly and consequently they are continually on the lookout for fresh new operatic talent. The objectives of the NGROF movement are to make opera in English a means of mass entertainment in America, and to provide professional careers for the young singing artists of the country. The casts are assembled from all parts of the United States and the company is available for performances throughout the country; they have recently made an auspicious appearance in New York. Singers interested in auditioning for this organization should send a photo and a summary of their past experience to the foundation, in care of P.O. Box 1406, Raleigh, N. C.

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Singers interested in additional study AND a contract for an Operatic debut in Italy with the Cherry Blossom Opera Company of Washington, D.C., should contact Patricia Kelly at the New York office of the company, 228 West 71st St., New York, N. Y.

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METROPOLITAN OPERA AUDITIONS

The National Council of the Metropolitan Opera has announced the dates for their regional auditions. The winners of each audition will compete on the Metropolitan Opera stage before Rudolf Bing and others in March. Winners will compete for a contract with the opera company, a chance to attend the Kathryn Long Opera Course, a $2,000 Fisher Foundation award and cash prizes. The cities, dates and the names to which those interested can apply for regional auditions are as follows:

Los Angeles, Calif. Jan. 8, 1960
Contact: Mrs. Naomi Reynolds, 2130 Manning Avenue, West L.A.
Mme. Lotte Lehmann, Music Academy of the West, 1070 The Fairway, Santa Barbara, Calif.
Frederic Balazs, 2719 E. Broadway, Tucson, Ariz.
J. Harold Peterson, P.O. Box 415, Bonita, Calif.
Eugene Fulton, 318 Taraval St., San Francisco, Calif.

Seattle, Wash. Jan. 10, 1960
Contact: Mrs. J. Adron Troxell, Seattle Trust & Savings, 2nd & Columbia, Seattle, Wash.

Denver, Colo. Jan. 15, 1960
Contact: Mrs. Donald Carr Campbell, 15 Cherry St., Denver, Colo.

Kansas City, Mo. Jan. 17, 1960
Contact: Stuart M. Chambers, 7 Hortense Pl., St. Louis, Mo.

Boston, Mass. Jan 29, 1960
Contact: Mrs. Kimball C. Powning, 38 Concord Rd., Wayland, Mass.

Washington, D.C. Feb. 6, 1960
Contact: The National Council, 147 W. 39th St., New York, N. Y.

Cleveland, Ohio Feb.7, 1960
Contact: Vernon Stouffer, 1375 Euclid Ave., Cleveland, O.

San Antonio, Tex. Feb. 20, 1960
Contact: Mrs. Curtis Vaughan, Jr., 1316 Wiltshire, San Antonio, Tex.

New Orleans, La. Feb. 22, 1960
Contact: Mrs. E. B. Ludwig, 570 Woodvine, Metairie, La.

Chicago, Ill. Feb. 27, 1960
Contact: The National Council, 147 W. 39th St., New York, N. Y.

Twin Cities, Minn. (Minneapolis, St. Paul) March 4, 1960
Contact: James Lombard, University of Minnesota, 109 Northrup Auditorium, Minneapolis, Minn.

New York City area auditions are scheduled to be held during January and February, and those interested should apply to Howard J. Hook, Jr., National Council of the Metropolitan Opera, 147 West 39th St., New York, N. Y., for applications.

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CONTESTS—Compositions

Student composers, registered for study in any college or university in West Virginia, Pennsylvania, Ohio, Kentucky, Maryland or Virginia, may submit compositions for solo voice or any instrument with or without piano accompaniment, or for ensemble or chamber works for any combination of two to ten players, to the third annual composition festival at the West Virginia University School of Music in Morgantown, W. Va., by Dec. 1, 1959. Additional information may be secured by writing to Dr. Archie O. Haughland at the University.

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The National Music Council announced that applications are now being accepted from composers not over 35 years of age who would be interested in spending the scholastic year 1960-61 in a secondary public school system, somewhere in the U. S., to compose music specifically for performance by the orchestras, choruses, bands and other musical organizations connected with the school. The Council is associated with the Ford Foundation, which will award approximately 13 fellowships of $5,000 each, plus dependency allowances. Application blanks and further information may be obtained from Edwin Hughes, Executive Secretary, National Music Council, 117 E. 79th Street, New York 21, N. Y., and must be returned to him by Dec. 31.

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The Northern California Harpists' Association is offering two compositions awards for 1960. A cash prize of $300.00 is offered for a Harp Solo or for a work for Harp in a solo capacity in combination with one or more instruments, and a cash prize of $50.00 offered for an easy or moderately easy Harp solo. The competition is world-wide and the deadline is Jan. 1, 1960. Additional information from Yvonne LaMothe, Award Chairman, 687 Grizzly Peak Blvd., Berkeley 8, California.

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The Wind Music Society of London announces an International Composers' Competition for an original work for wind orchestras. The winning work will receive a cash prize of fifty guineas, and it will be performed by the Society in London and the American Wind Symphony in Pittsburgh. Closing date is Feb. 28, 1960. Information is obtainable from the Secretary, Composers' Competition, 5 Belsize Square, London, N.W. 3, England.

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Student composers residing anywhere in the Western Hemisphere are eligible to win prizes totalling $10,000 in the 1959 Student Composers' Awards, which is open until Feb. 29, 1960. Entrants must be enrolled in accredited secondary schools, colleges or conservatories, or engaged in private study with recognized and established teachers. Contest rules and entry blanks are available from Russell Sanjek, Director SCA Project, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, N. Y.

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A Composition Contest is being offered to residents of Ohio by the Ohio Music Teachers Association in memory of Dr. Arthur Shepherd. The contest shall be in two parts, a senior award of two hundred dollars, and a junior award of fifty dollars, in addition to the cash award, the winning competition will be performed at the annual Ohio State Music Teachers convention which is held each June. The Association has mapped out interesting plans for the future of the contests concerning types of composition, duration, etc. Detailed information concerning this contest can be obtained by writing to Miss Frieda Schumacher, Chairman, OMTA Composition Contest, Western Reserve University Music House. 11039 Bellflower Road, Cleveland 6, Ohio.

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CONTESTS—Pianists

The Queen Elisabeth of Belgium Competition for pianists between the ages of 17 and 30 is announced under the auspices of the Belgian Government. The contest is to be held in May 1960 and the deadline for applications is Jan. 15, 1960. Address inquiries to: Manager, International Competition Reine Elisabeth de Belgique, Palais des Beaux-Arts, 11 rue Baron Horta, Brussels, Belgium.

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Auditions are open to any pianist regardless of age or nationally, to select a pianist for an Orchestra Hall (Chicago) appearance. The Award will be a paid solo recital in the Hall and a letter of introduction to the management of the Chicago Symphony Orchestra. The deadline is Jan. 25, 1960.

NATS to Hold 15th Annual Convention in Cincinnati

"Development through performance" is the theme for the 15th annual convention of the National Association of Teachers of Singing, to be held in the city of its birth, Cincinnati from Dec. 27 through 30 at the Netherland Hilton Hotel. Among those to speak are Dr. John C. Millett, president of Miami University, and Estelle Liebling, New York voice teacher. The new NATS Fellowship Program will be presented to the membership for adoption and implementation; there will also be a report by the National Opera Ass'n., founded at the St. Louis NATS convention in 1955; and a choral clinic, headed by Louis Diercks, director of Ohio State University's Symphonic Choir. A recital by Richard Rivers, baritone, winner of NATS "Singer of the Year" award in 1955 and various other programs and discussions are planned.

OPERA GETS A "NEW LOOK" AT MANHATTAN SCHOOL OF MUSIC

By RUSSELL KERR

CONGRATULATIONS are in order for John Brownlee and the Manhattan School of Music for the anonymous grant they received, which makes possible a great expansion of its Opera Workshop. Because of this generous donation, Doctor Brownlee, the famous baritone of the Metropolitan Opera and formerly of the Grand Opéra of Paris, has the opportunity to develop the operation of the Opera Workshop, which is so dear to his heart and which is under his personal direction. When we visited the School, we recalled that the Opera Workshop had already established itself as a major factor in our musical life for over a decade. It has made many innovations and new productions, including the American premiere of Donizetti's "Rita" and the New York premiere of Norman Dello Joio's "The Ruby."

During our visit, we observed various departments in the Manhattan School of Music, and had the opportunity to trace from one class to another the process of developing opera singers. Aspirants to the Opera Workshop are selected on the basis of their previous training, which must include some opera workshop experience. This season they will produce at least five operas including one double bill with a novelty. Two complete casts will be prepared for each production and each singer will have an opportunity to appear at least once. One performance will be given during the season with complete costuming and settings at Hunter College Auditorium.

■ The first class we visited was called "Anatomy of Movement." Dorothea Spaeth, the instructress, who has studied at the Wigman School in Europe and with Jooss-Leeder in England, was in charge of a class of some thirty girls and men in practice clothes. She tapped on a large flat gong with a felt-covered stick to mark the rhythm of the movements, designed to make the body pliable. "We want our singers to stand, sit and move naturally. All movements are extremely important in operatic action," she said.

The connection was soon plain when we visited a rehearsal of the last act of "La Boheme," the season's first production. It was held in the school's Hubbard Auditorium, the gift of the late Mrs. John Hubbard, former honorary president of the Board of Trustees, who also presented the buildings and their equipment. Her original gift has been augmented with other generous donors' contributions.

Emerson Buckley, the musical director of the Opera Workshop, was in one of the orchestra chairs, available for consultation by the opera coaches. On the stage was a little group of Bohemians involved in the light-hearted gavotte and mock duel scene of Puccini's work.

Rose Landver, in charge of the stage direction of the Workshop, was coaching them in the action. She has sung in opera in Europe and at Covent Garden in the past. Mme. Landver is nothing if not graphic in her instructions. She mimes, sings the lines, gestures with the score, and often interrupts with a handclap or a shout, which means that something needs correction. At the upright piano on stage, Louis Bagger, of the music faculty, one of the coaches, played the score.

The exact shades of mockery involved in a dance that must be at bottom courtly, and yet conveys the Bohemians' scorn of fine society of the 1830's in France, were explained in actual movement. Then the duel was illustrated, and finally the two groups —dancing and fighting—were combined. It is not as easy as it may seem.

■ There was a rest. (Probably "Take twenty" would have been a suitable injunction.) Mr. Buckley, who was to conduct a performance of "Carmen" at the City Center the next night—and who is the musical director of the Central City Opera Festival, besides many other operatic assignments in this country and Puerto Rico—took up with Mme. Landver and Mr. Bagger some details of Bizet's opera, the next Workshop production. He had already briefed the vocal coaches on the tempi and other details of "La Boheme."

The class in "Anatomy of Movement" is given some pointers on ease and flexibility by its instructor, DOROTHEA SPAETH.

EMERSON BUCKLEY *(left), musical director of the Workshop, hears a singer in a role.*

Back on stage trooped the denizens of the Quartier Latin, now augmented by Mimi and Musetta—all in street or practice clothes.

The scene was taken up at that highly dramatic moment when the mock fandango stops suddenly as Musetta appears with the news that Mimi is outside in a dying state. A single cot was pulled onto the stage by Schaunard and Colline.

The final scene—one of the most poignant in opera—had not been reached when we had to leave this inspiring Workshop, where singers are being made who will know what to do when they get on stage.

■ In the spring term the Opera Workshop will introduce a new course in "Acting for the Lyric Stage" with Basil Langton, distinguished English actor, as the director. He is well known as a stage director and was the executive coordinator of the Empire State Festival in its first years. Among his outstanding productions was that of Shakespeare's "The Tempest," given with the incidental music by Sibelius conducted by Hugh Ross. Ross, the eminent choral director of the Schola Cantorum and other noted groups, is another of the Manhattan School of Music faculty members, which reads like a "Who's Who of Music." He trains the chorus for the operas and choral concerts of the school.

The impression one comes away with is of the very live quality of Manhattan School. As one passes through its halls and looks into the classrooms and studios, from which a medley of music is sounding, one sees a group playing a new instrumental score by one of the students; a piano class being instructed by Robert Goldsand, the noted virtuoso; and many other tableaux. Even in the basement someone is practising on a tuba—very sonorously and well in tune.

Everywhere the spirit of Music seems breathing from the very walls panelled with natural woods; and in the pleasant cafeteria, the hum of the young, informally clad students is that of a relaxed community, but one with eyes earnestly on the musical future in concert hall and opera house.

Personalities in New York concert spotlight: l. to r., VICTORIA DE LOS ANGELES *and* ELISABETH SCHWARZKOPF *sopranos;* LEONARD BERNSTEIN, *conducting the New York Philharmonic Orchestra.*

NEW YORK OPERA AND CONCERT BEAT

METROPOLITAN OPERA

Il Trovatore, Oct. 26, E—The 75th season opening, with the Verdi opera in a new scenic production and with Giulietta Simionato making her bow with the company as Azucena, drew a brilliant opening night audience with many celebrities from various fields in attendance. The new production, staged by Herbert Graf and designed by Motley with predominant colors of grey and black in the settings, and some sumptuous and colorful costumes, also established a feeling of sombreness appropriate to the story of the work.

Antonietta Stella, as Leonora, revealed again her warm, dark voice, singing with great technical skill the difficult florid music of the score, which is always rewarding. Others in key roles were Carlo Bergonzi, a handsome and virile-voiced Manrico, who won great applause for his arias; and Leonard Warren, as a noble-toned and highly sympathetic exponent of Count di Luna.

Miss Simionato, making her debut at the Metropolitan as Azucena, had sung in Manhattan before with the American Opera Society as Anna Bolena and as Romeo in "I Capuletti and Montecchi," and had appeared with the Chicago Lyric and San Francisco Opera Companies. She has a personality of great appeal, a voice of warm quality, and a highly effective sense of character and mood, though she showed various types of vocal production at different moments.

William Wildermann made an excellent impression in the opening scene, displaying his fine resonant voice to advantage as Ferrando. Roald Reitan, a co-winner of the Metropolitan Opera Auditions, made his debut with the company as a Gypsy, a role which afforded little opportunity to assay his gifts.

Others in the opening night cast who provided generally acceptable contributions were Helen Vanni as Inez, confidante of Leonora; Charles Anthony as Ruiz, and Robert Nagy as a Messenger. The important choral passages were sung with smoothness and charm by the choruses trained by Kurt Adler.

The stage direction of Mr. Graf is sober and devoid of any spectacular bids for sensation, but it provides a believeable and agreeable action, the opposite of many routine, barnstorming versions of the old opera. The settings of Motley, who is a woman stage designer of much experience, are in sombre colors, but the costumes and the head decorations of the women are colorful and believably medieval and Aragonese.

L. R. T.

NEW YORK CITY OPERA COMPANY

Oedipus Rex and **Carmina Burana,** Sept. 25, E—The New York City Opera Company's fall season opened with a largely uneven, but nonetheless stimulating double bill consisting of Igor Stravinsky's "Oedipus Rex" and Carl Orff's "Carmina Burana." While neither of the works is a true opera—the Stravinsky being an opera-oratorio and the Orff a series of secular songs based on medieval German and Latin texts—both were originally intended for dramatic presentation, a point which much of the staging's curiously extraneous quality failed to convey.

Paul Sylbert, who designed and directed the "Oedipus Rex," had the greater opportunity with Stravinsky's brilliantly taut score. But his intentions were often lost in some unashamedly operatic gesturing, at times giving an almost mock-heroic effect to the statuesque austerity of the production. The soloists, who seemed baffled by the Latin, and the chorus, who seemed baffled by the soloists, added little to Wesley Addy's forceful narration. The cast for "Oedipus Rex" included Richard Cassily, moving in the title role, Claramae Turner as a deeply expressive Jocasta, Arnold Voketaitis as a forceful Creon, Joshua Hecht as Tiresias, Grant Williams as a Shepherd, and John Macurdy as a Messenger.

"Carmina Burana," directed and choreographed by John Butler, was conceived as an elaborate ballet with music. The work is irritatingly long, with its overextended melodic framework, its plodding, academic harmonies, its forced and artificial vocal lines, and Mr. Butler's choreographic interpretation echoed much of the music's tedium. Still, there were some diverting moments now and again, provided by the excellent dancing of Carmen de Lavallade, Veronika Mlakar, Scott Douglas and Glen Tetley. The singers, who included Reri Grist in an impressive debut, John Alexander and John Reardon, did splendidly considering their enormously ungratifying task. The chorus, hooded and menacing in the background, sang with superb results. Leopold Stokowski conducted both works expertly.

I. B.

Oct. 4, E—Several changes of cast took place in the double bill on this evening and brought Ernest McChesney to the part of Oedipus, poignant if somewhat unsteady tonally; John Macurdy as a dramatic Creon and Regina Sarfaty as Jocasta, a finely eloquent reading, while Andrew Frierson took over the role of the Messenger. In "Carmina Burana,"

In opening night restoration of "Il Trovatore" at the Metropolitan Opera, last act scene design for the work by Motley is seen at center; two artists in the cast are, right, ANTONIETTA STELLA, *who sang Leonora, and* WILLIAM WILDERMANN, *the Ferrando. (Photos by Louis Melançon.)*

Frank Porretta assumed the tenor role; this consisted of one short solo, done well but hardly very rewarding.

On the whole, the performance had taken on greater surety than at the opening hearings. The staging of "Carmina Burana" in particular was strengthened, so that the forceful conclusion of the work, as the chorus moved forward to the footlights, stirred the audience to a prolonged ovation. Two additional performances were given of this bill. R. K.

The Mikado, Oct. 1, E—The City Center ventured into the field of Gilbert and Sullivan with their first performance of "The Mikado," and this resulted in a charming evening's entertainment. Moreover, it was an evening of several debuts, all of them promising.

The City Center certainly has a "find" in Barbara Meister, who made her debut as Yum-Yum, and a very lovely and charming one she was. Her voice is a crystalline soprano of fine quality and considerable power, especially on top, and she sings with a fine sense of style. Nancy Dussault was an outstanding Pitti-Sing, and Sophia Steffan completed the well-balanced trio of schoolgirls as Peep-Bo. Robert Kerns was another debutant in the role of Pish-Tush; he should be an excellent addition to the company. Claramae Turner was a properly malevolent Katisha, and did some of the best singing of the evening. Norman Kelly was a wonderful Ko-Ko. The part must be low for him, but he never let the audience feel that he was at any disadvantage. Frank Porretta was a handsome and straight-forward Nanki-Poo; George Gaynes a sonorous and imposing Mikado; and Herbert Beattie a pompous and comic Pooh-Bah. The diction of the entire cast was remarkably clear, and in no way interfered with the generally excellent vocal production—a strong argument in favor of opera in English, and an excellent lesson in how to do it.

The conductor, also making a debut here in opera, was Robert Irving; he obviously knows his business, co-ordinating everything expertly and maintaining an excellent balance between pit and stage. The last débutante was Dorothy Raedler, who staged the work. She has long been associated with Gilbert and Sullivan, and her staging was clever and effective. Sets by Donald Oenslager and costumes by Patton Campbell were colorful and added to the general excellence of the production. This is the City Center at its best. C. E. R.

Cosi Fan Tutte, Oct. 8, E—This production, the first by the New York City Opera of Mozart's comedy, turned out to be one of its best achievements. Using the English version by Ruth and Thomas Martin that the "Met" employed in its brilliant staging some eight years previously, this production, though on a smaller scale, as to orchestra, scenic production and vocal amplitude, is a little jewel.

The orchestra plays the exquisitely fashioned score with great precision and style under Julius Rudel's baton. He also accompanied the recitatives. The cast is made up of accomplished singers, all of whom coordinate their work with skill and charm into the general picture. Fiordiligi and Dorabella, as portrayed respectively by Phyllis Curtin and Frances Bible, are delightful characterizations, beautiful visually and appealing in voice. Miss Curtin's arias are particularly well sung and expressive, and high distinction also applies to Miss Bible's portrayal. The two lovers, John Alexander as Ferrando and John Reardon as Guglielmo, are well-voiced, expert in their acting and effective in the scenes of the masquerade as foreign merchants. James Pease, who sang with this company before his recent years' appearances in London and Glyndebourne, has returned a finished actor-singer of aristocratic style, and makes a fine thing of his characterization of Don Alfonso, the worldly cynic whose bet that the girls will not remain true to their swains sets the plot in motion. Judith Raskin, in her debut with the company as Despina, the pert serving maid who appears in turn as a doctor and a notary, proved a skilled and clever singer and actress.

The complex musical ensembles were timed and worked out with notable finesse, and the stage direction by William Ball, is one of fine detail and spirit, with the humors stressed at every opportunity, but without overstepping the bounds of restraint. It was partnered by a distinguished *mise-en-scène* by Robert Fletcher, which uses one setting with arches and several steps, a stylized pair of silver-leaved trees, a small silk rear curtain raised at times and a blue cyclorama. The few properties such as tables and chairs, are placed by footmen, the scenes following one another with but momentary waits. The costumes are simple but effective. An evening to cherish—and one of the best things to be seen this season. R. M. K.

Street Scene by Kurt Weill, Oct. 15, E—Several debuts took place on this evening. William Jonson, chorus master of the company, appearing in the pit for the first time, was a new and generally dependable conductor. Dorothy Sandlin sang the pivotal role of Anna Maurrant for the first time with the company, and proved that her clear and well-produced voice and handsome presence are fine assets. Norman Atkins bowed as Frank Maurrant in a strong characterization of the somber husband, sung with considerable force. Kelly Brown also was a new and capital Dick McGann, expert in his jazz dancing. Other additions to the large cast were Maria di Gerlando as the pert Greta Fiorentino; Nathaniel Sprinzena as the philosophizing Abraham Kaplan, and Joy Clements, as a well-equipped Rose Maurrant, who brought fresh appeal to the role. Frank Porretta also scored as the idealistic Sam Kaplan.

Herbert Machiz's staging of this populous segment of a New York tenement street is extremely able, with many inimitable comedy touches. The children's number was especially pleasing and lively as supervised by the dancer and choreographer Robert Joffrey.

Further performers in the large cast who did their parts ably were Arnold Voketatis, Ruth Kobart, Beatrice Krebs, Andrew Frierson, Michael Mann, Keith Kaldenberg, Chester Ludgin, Arthur Storch, Jack Harrold, Nancy Dessault, Sophia Steffan, Richard Clemence, Lynn Taussig, Sharon Williams, Seth Riggs, Sondra Lee, Rita Frome, Albert Lewis, John Macurdy and others. R. K.

"Turandot" Oct. 27, E—A well integrated performance of Puccini's swan song had to its credit imaginative fancy, lavish oriental color, effective stage direction and a splendid cast. Making his debut in the role of Prince Calaf, Flaviano Labo nearly stopped the show after his second act aria. He brought dignity and ardor to the part histrionically; vocally, he scaled the heights with a voice that could boast of all the virtues an ideal tenor should possess. At all times it was strong, pure and flexible, flowing easily and naturally above the orchestra. He was accorded an ovation.

In the name part Gertrude Ribla posed as the commanding princess, using her ample voice with appropriate power in this taxing music; her costumes were lavish and stunning. In the pathetic role of Liu Elizabeth Carron was infinitely moving. In fact, the entire cast was happily in the vein; Chester Ludgin, Grant Williams and Keith Kaldenberg as the three ministers Ping, Pang, Pong related the plot effectively. This music, strictly Puccinian, reminiscent of "Butterfly" and "Boheme," was cast in a mold that deftly employed oriental overtones and successfully created the illusion of mysticism. Julius Rudel conducted with authority. R.W.

L. to R., scene from "Carmina Burana" with RERI GRIST, *soprano, in rehearsal at the New York City Center;* RUDOLF FIRKUSNY, *pianist,* and ELEANOR STEBER, *soprano, both of whom gave recitals;* JAN PEERCE, *tenor, soloist in debut concert of the Orchestra of America under* RICHARD KORN.

CARNEGIE HALL

New York Philharmonic, Leonard Bernstein, conductor, **John Corigliano,** violinist, **Laszlo Varga,** 'cellist, Oct. 15, E—The New York Philharmonic opened its 118th season before a brilliant audience. While Thursday is normally a preview night under the regime of Leonard Bernstein, on this occasion the press was invited, and of course a vast number of musical personages was present.

As every one knows, the orchestra has just returned from an extended and highly successful European tour, and having forgone their summer relaxation, it was to be expected that the members might be a bit weary. However, such was not the case at all; they played with all the fire and precision we have come to expect from our Philharmonic under Mr. Bernstein's leadership.

The program opened with a splendid performance of Beethoven's "Egmont" Overture, followed by one of the rare hearings of the same composer's Concerto for Piano, Violin, Violoncello and Orchestra, Opus 56. Mr. Bernstein conducted from the piano, and was joined by John Corigliano, the concertmaster, and Laszlo Varga, leader of orchestra's 'celli, in the solo parts. This Triple Concerto is a large-scale work but not an entirely successful one. The solo passages, mostly in the form of a trio, often seem like chamber music, and the contrast with the full orchestral passages frequently disturbs the homogeneity of the opus. Whether this imbalance would have been mitigated by a more showy trio of soloists is a question. Messers. Bernstein, Corigliano and Varga played their parts with sensitive musicianship, technical precision, and ingratiating tone. Bernstein's conducting of the orchestra and soloists in such an extended work while performing a solo part himself is a *tour de force* to which we are becoming accustomed, and he does it with such insouciance that it appears much easier than it is.

The program closed with a stirring reading of Shostakovich's Fifth Symphony. This was a most auspicious opening to what promises to be another exciting symphonic season, thanks in great measure to the inspiring and imaginative leadership of Bernstein.

C. E. R

Philharmonia Hungarica, Antal Dorati conducting, Oct. 4. E—A large and enthusiastic crowd welcomed the American debut of the newly formed Philharmonia Hungarica. A first-rate orchestra, it plays with a verve and freedom that typifies its very existence. Composed of young Hungarian musicians, this magnificent group was formed in Vienna after its members had fled their native land following the abortive revolt against the Communists in 1956. The guest conductor for this concert was Antal Dorati.

The first portion of the program consisted of the "Algerian Overture" by Rossini and Mendelssohn's Symphony No. 4, in which the Philharmonia displayed a warm singing tone, a masterful articulation and fine discipline, which gave it the ability to rise to thrilling heights. Only in the Mendelssohn did this listener find the ensemble lapsing into a slight uneasiness, due possibly to the overly busy baton of Mr. Dorati. This caused a momentary imbalance in the usual responsiveness of this excellent orchestra.

In the latter half of the program Mr. Dorati more than redeemed himself with his brilliant reading of the Bartok "Divertimento" for strings, and the Kodaly "Peacock" Variations. In these works the orchestra responded with tones of lush sonority and sparkling lyricism, giving to the meaty dissonances and rich interweavings of melody and countermelodies by these composers the magnificent flavor they so richly deserve and seldom receive.

During the intermission, Vincent O'Shea presented a scroll to the orchestra on behalf of Mayor Wagner and the City of New York. The organizer and permanent conductor of the Philharmonia, Zoltan Rosznyai, was accorded an ovation by the audience. D. J.

Giuseppe Di Stefano, tenor, Oct. 5, E—It has been some years since we have heard this noted young Italian tenor in person in New York and so there was considerable interest in seeing for oneself the musical and vocal progress he has made since his early seasons at the Met. Unfortunately the circumstances were such that we know little more about his work than we did before. To begin with, the program (which included works by Bellini, Favara, Tosti, Pietri, Persico-Gallo and D'Annibale-Bovio), was not one to tax either his vocal or musical resources. At the end of the program Mr. Di Stefano told the large and enthusiastic audience that he was suffering from a cold, and felt that he was unable to sing any operatic arias. Within these limitations, the tenor gave a very good account of himself. He showed impressive vocal control, and did a good deal of very fine pianissimo work. His interpretive style was always exactly right for the music that he chose. However, that music was all too much of one kind, and before its end the rather brief program began to seem long. Antonio Beltrami was the sympathetic accompanist. C. E. R.

Victoria de los Angeles, soprano, Oct. 10, E—That de los Angeles has a magnificent voice is certainly not news. She is recognized throughout the world as one of today's finest artists, and the capacity audience at Carnegie Hall was shown once again the heights to which the vocal art can soar.

Three Scarlatti songs, impressively sung, set the tone for the recital, which included works by Handel, ("Verdi prati" from the opera "Alcina" and "O Had I Jubal's Lyre from "Joshua"), a group of German Lieder by Strauss, and Ravel's rarely heard "Five Greek Folk Songs." In her own language, the soprano closed the program with Granados' "Canciones Amatorias" and works by Toldra, Montsavatge and Rodrigo. The sumptuous singing by this distinguished artist, the pure tonal beauty with seemingly little effort or strain, was a joy to hear. She had the audience captivated from the start, and they showed their appreciation with long and thunderous applause. Paul Berl was a skilled accompanist. M. R.

Rudolf Firkusny, pianist, Oct. 13, E—The noted pianist's recital contained one novelty—Carlisle Floyd's Sonata, composed in 1957 and dedicated to Mr. Firkusny, which had its first New York hearing. The three-movement work is aggressively dramatic in the first subject of its opening Allegro Risoluto, with use of polytonal harmonies; the second subject is a more lyrical one. The following movement, Lento Assai, traces a somewhat impressionistic pattern above a sustained ostinato bass figure. The final movement, Deciso-Allegro con brio—again alternates dramatic statements with lyric passages. The work, though conscientiously built, is not very original in its thematic content, nor does it engage the listener's interest consistently throughout. Mr. Firkusny's performance was an expert one.

The recitalist excelled in his sensitive treatment and bravura grasp of Schubert's Four Impromptus, Op. 90, and he was particularly impressive in the final movement of Schumann's Fantasy, Op. 17. His group of Debussy Preludes ("La Puerta del Viño," "La Terrasse des Audiences du Clair de Lune," "La Sèrenade interrompue" and "General Lavine—Eccentric") were persuasive in atmosphere, though not always ideally smooth in development. The final groups were devoted to Martinu's scene for piano solo from his opera "Julietta" and Smetana's Concert Etude in C major. A performer of taste and Polish, Mr. Firkusny gave much pleasure by his performances. R. K.

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The Orchestra of America, Richard Korn, conductor, **Jan Peerce,** tenor, Oct. 14, E—This was the first appearance of a newly formed orchestra whose purpose is to present works of American composers in the symphonic field—music of the pioneers and their successors which is often passed over, less familiar work of well-known composers, and first performances of scores which may find a place in our nation's musical future.

For its opening program, the orchestra played Leo Sowerby's Overture "Comes Autumn Time," Edgar Stillman-Kelley's "Gulliver Symphony," a first performance of Alice Hunt Sokoloff's "Symphonic Overture," Macdowell's tone poem "Lamia," Op. 29, and John Alden Carpenter's ballet suite "Krazy Kat." Jan Peerce sang excerpts from Horatio Parker's "Hora Novissima" and Henry Hadley's "Resurgam," and songs by Griffes, Wintter Watts and Samuel Barber. No neglected masterwork was disclosed by this program. Most of the works were written with craftsmanship, and almost any one of them could have been listed on a symphonic program without any damage, but a whole evening of such music is of much greater historical than artistic interest.

As is to be expected of the first performance of a new symphonic organization, there were a few rough spots here and there, but Mr. Korn co-ordinated things efficiently for the most part. Mr. Peerce was in good voice, and gave his usual musicianly treatment to his part of the music. C. E. R.

Erroll Garner, pianist, Oct. 16, E—Jazz pianist Erroll Garner played a concert of familiar tunes to a sold-out house which rewarded him with vigorous applause and cheers and had him still playing after the stage and house lights had been turned on. Between the hazy introductions and false endings, many familiar tunes were heard in the romantic style that has become so familiar to the many Garner fans. Mr. Garner does not read music, nor does he program his concerts in advance, deciding what to play after sensing the reactions to the numbers already given. Eddie Calhoun, bassist, and Kelly Martin on drums ingeniously followed the Garner whims and provided adequate accompaniment in the first part of the concert, and in the second half they seemed to take on an individuality of their own. The latter part of the program seemed more unified and rehearsed, giving the concert a sheen and excitement not felt earlier in the evening. M. R.

Jaime Laredo, violinist, Oct. 19, E—The 18-year-old winner of the Queen Elisabeth of Belgium 1959 International Competition is a born violinist. His purely violinistic assets are in the grand tradition of the virtuosos: his tone is wonderfully full and sweet and always free, his intonation no problem whatever, and his control of the bow apparently absolute. Playing seems to come naturally to him, with no undue straining, and his presence on stage is calm, easy and business-like. His program consisted of an A major Sonata by Vivaldi, the Bach E major Partita, Brahms' D minor Sonata, the Debussy Sonata, "Nana" and "Jota" by Falla, Villa-Lobos' "Song of the Black Swan," and the Sarasate-Zimbalist "Carmen" Fantasy. The Vivaldi had a romantic, sensuous molding which belongs perhaps in the 19th century but not in the 18th. The Bach was purer though still over-played, with quick swells and diminuendos diverting attention from the essentials. With the Brahms, Laredo came onto home ground; his big lyric tone was a pleasure to hear, although he sometimes made too much of small bits and in doing so lost the sweep of the whole phrase. But his Brahms was "true," and the remainder of the program suited him as well.

It seems reasonably certain that a violinist with such outstanding gifts will continue to grow musically, and come to terms with earlier music in such a way that he can express himself and still remain within the stylistic boundaries of the period. He is someone to watch. Vladimir Sokoloff, as accompanist, was all that any soloist could wish. S. F.

American Opera Society in **"Il Duca d'Alba,"** Oct. 20, E—For its first performance of the season the American Opera Society brought us the Spoleto Festival's production of Donizetti's last opera, "Il Duca d'Alba," with the original cast and conductor.

"Il Duca d'Alba" was originally written for a Paris performance, but it was not completed nor performed during the composer's lifetime. In 1881 the libretto (originally by Scribe) was translated into Italian, and the music was completed by a pupil of Donizetti, and it was performed in Rome the next year. For the Spoleto revival the conductor, Thomas Schippers, endeavored to reconstruct a score as nearly as possible consistent with the composer's ideas. In its present version the work does not represent Donizetti at his best. There are few of those soaring melodies upon which Donizetti's fame so justly rests, and plenty of those banal four-square passages which often mar even his best works.

The performance seemed to do ample justice to the music. The orchestra played cleanly, the principals were excellent, the chorus was a bit weak in numbers and in volume, and the musical co-ordination under the leadership of Thomas Schippers was first-rate. It might be remarked that his conception of this blood-and-thunder melodrama written for a big theatre seemed a bit mannered and more suitable for an elegant chamber work, such as, perhaps, the same composer's "Don Pasquale."

The cast introduced to America a group of very attractive and promising young Italian singers, at least two of whom may very well take their place at the top of the ladder. Ivana Tosini and Renato Cioni disclosed voices of good quality, excellent musical taste, fine vocal control, and the ability to soar freely and thrillingly into the stratosphere, with the power to dominate an ensemble whenever appropriate. Although endowed with a somewhat more modest vocal equipment, Waldimiro Ganzarelli and Franco Ventriglia made a fine pair of basses. Louis Quillico, known here for his work at the City Center and elsewhere in previous seasons, was generally effective in the title role, despite some difficulty with the top register. Vincenzio Siviero made the most of a minor role. C. E. R.

New York concert appearances were made (l. to r.) by HANS RICHTER-HAASER, *pianist, in his debut here;* CESARE VALLETTI, *tenor;* IRMGARD SEEFRIED, *soprano, and* GIUSEPPE DI STEFANO, *tenor.*

Yehudi and **Hephzibah Menuhin,** violin and piano, Oct. 21, E—For the first time in twelve years this famous brother and sister pair joined forces for a sonata recital in New York. Yehudi Menuhin is of course one of the ranking violin soloists, and has been for many years. While less widely known as a solo artist, his sister is none the less an extremely talented pianist, and their joint recitals have always been notable musical events. Nor was this occasion an exception. Both were in excellent form, both devoted their more than ample technical gifts to the making of music, and they played with a unity of style, conception and feeling, and with a wellnigh perfect balance that was truly extraordinary. The program included three sonatas: the Brahms D minor, Opus 108, Bartok's Sonata No. 1, and the Beethoven "Kreutzer," Opus 47. Here is some of the greatest music written for violin and piano magnificently played by two fine artists; need one say more? C. E. R.

Eleanor Steber, soprano, Oct. 25, A—Proving again that she stands with the few great sopranos of the world, Miss Steber for the most part sang with a magnificence that had her audience enthralled throughout her concert. In her first group she included Rossini's "Una Voce Poco Fa" to show her coloratura agility. In many of the florid passages she was not completely at home and tended to blur the cadenzas and sing sharp in certain of her climactic phrases.

In the second group, her singing of the "Cinq poèmes de Baudelaire" by Debussy brought the opulence of the soprano's gorgeous instrument to its greatest beauty. In her singing of "Casta Diva" from Bellini's "Norma," Miss Steber set herself a tremendous task in view of the number of difficult compositions she included on her program. Though she brought beautiful tone and understanding to the legato sections of this work, her negotiating of the roulades was not always secure or accurate.

In the Bach solo Cantata "Jauchzet Gott," the soprano and her outstanding accompanist, Edwin Biltcliffe, created a thrilling effect with their respective prodigious performances of this exacting work. Her warm and sumptuous singing of the "Seven Early Songs" of Alban Berg, and her full-voiced and thrilling evocation of Agathe's Scene and Aria from "Der Freischütz" by Weber, brought the concert to a brilliant close. D. J.

June DeToth, Oct. 27, E—Making her first professional appearance in her native country, June DeToth, attractive young pianist who recently had a tour in Europe, made her debut in Carnegie Hall.

There was evidence of plenty of talent and some facility exhibited throughout the program, but a limited technique and tone quality and apparently undisciplined study resulted in performances on this occasion that cannot be accepted by professional standards. The program contained early sonatas of Beethoven (No. 1, Op. 31) and Bartok (1926) and pieces of Chopin, Liszt, Debussy and Harris. D.D.

Elisabeth Schwarzkopf, soprano, Oct. 28, E—The noted soprano—tall, blonde and lissome in pale green—enjoyed a triumph particularly in the second half of the program, singing Lieder of Brahms and German folksongs, to which were added Strauss' "Schlechtes Wetter," Mignon's Song by Wolf and other encores. With her superb accompanist, George Reeves, giving a rare degree of color and drama to her performance, Miss Schwarzkopf began her program with Mozart's "Abendempfindung," Beethoven's "Wonne der Wehmut," a new version of Mozart's "Voi che sapete," based on a recently discovered MS. by a contemporary, with added appogiaturas, etc., and a Schubert group in which "Gretchen am Spinnrade" was a highlight. Her voice, somewhat intractable at times, warmed as the evening went on, and her personal charm was always in evidence. Shouted "bravas" were plentiful at the close. R.K.

TOWN HALL

Modern Jazz Quartet and Beaux-Arts String Quartet, Sept. 25, E—Another attempt to bring jazz and classical music together was made by these two quartets, each expert in its own category. The Beaux-Arts Quartet opened the program with a lively rendition of the Haydn Quartet, Op. 74, Nov. 11, and the Modern Jazz Quartet closed it with music from their own repertory, eight brilliantly played selections, five of them by John Lewis, leader of the MJQ, which were the highlights of the evening.

Between the Haydn and the Blues, the two groups combined forces to present "Sketch," a new composition by John Lewis, and "Conversations," written by Gunther Schuller, with the latter composer conducting his own score. Mr. Lewis' work consisted mainly of solos by Lewis and Milt Jackson (vibraharp), with brief passages played by the stringed group. Mr. Schuller's work was a stronger attempt to unite the two forms, first treating both quartets as a single unit and climaxing with the MJQ in rhythmic improvisations which were strongly jazz. Both were flawlessly played, but neither piece as a whole managed to fuse both genres. M. R.

New York Opera Ensemble, Sept. 27, E—This group, under the direction of Eugene Krachno, made its Town Hall debut with a program of operatic arias, duets and ensemble numbers. Included were several rarely heard selections from Tchaikovsky's "Mazzepa" and Moussorgsky's "Fair at Sorochinsk." The featured soloist is Claudia Taranova. Miss Taranova, recently a leading mezzo-soprano with several of the principal opera theatres of Russia and other countries in Europe, has an unusually colorful voice of great range. Outstanding was her singing of Amneris' aria from "Aida." Here she displayed fine technical training and a deep dramatic intensity. The duet from the "Tsar's Bride" by Rimsky-Korsakoff joined the voices of baritone Bruce Anderson and Miss Taranova. They showed a vocal and dramatic harmony that was impressive. The highlight of the last half of the concert was Miss Taranova's singing of the aria from "Fair at Sorochinsk." A large and appreciative audience was in attendance. V. Z.

Jeanette Scovotti, soprano, Sept. 29, E—The young lyric-coloratura soprano, who won the recital award of the New York Singing Teachers' Association last spring, gave a serious and wide-ranging program. It opened with three airs by Purcell and continued with lieder by Mahler and Strauss, Schubert's enchanting "Der Hirt auf dem Felsen" (with Herbert Tichman playing the clarinet obbligato). Miss Scovotti displayed a fluent and precise technical skill, particularly in Ravel's "Vocalise," which formed part of a French group. This also included his "La Flute Enchantée" from "Shéhérazade," Milhaud's spirited "A Cupidon" and "Tais-tu, babillarde" from the "Chansons de Ronsard." A brace of works in English included songs by Freed, Hoiby, Mopper (first New York hearing of "The Widow Bird Sat Mourning"), Kagen, Kramer and Weisgall. Finally came an aria from Rossini's "Il Conte Ory." One exception to Miss Scovotti's performances might be made to some of her upper tones, which at times had a rather veiled quality. Frederic Popper was the skilled accompanist. L. K.

William Masselos, pianist, Oct. 5, E—A recital largely of Romantic works, except for Chavez's "Invencion," showed the American pianist's gifts in a par-

Concert at the UN

Eleazar de Carvalho conducted the N. Y. Philharmonic Orchestra in a concert, Oct. 24, in the General Assembly Hall at the United Nations. It included the final movement of Beethoven's Ninth Symphony, with Elizabeth Schwarzkopf, Maureen Forrester, Jan Peerce, Kim Borg, and the Schola Cantorum; Franck's "Symphonic Variations" with Robert Casadesus as the pianist; Chavez's "Sinfonia India" and Villa-Lobos' "Discobrimento do Brasil."

In the garden of his London home, BENNO MOISEIWITSCH, *noted pianist, left, gives putting pointers during recent visit there by* JOSEPH A. LIPPMAN, *vice-president of Herbert Barrett Mgt. of New York; the pianist returns here in January for a coast-to-coast tour under this management.*

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ticularly strong light. The program opened with Schumann's "Kreisleriana," which had an able technical exposition.

Chavez's work, of which Mr. Masselos gave the New York premiere last spring at the Maison Française of New York University, is an extended score of strongly individual character. It is in one continuous movement, marked by changes of mood and pace, with some massive dissonantal passages interspersed with others of neo-romantic suggestion. Mr. Masselos seemed sympathetic to and fully understanding of the Mexican composer's formidable idiom. The Schubert Sonata in A major, Op. 120, was played with a fine command of its content and with delicate feeling, as well as dramatic power. The concert closed with Brahm's "Paganini" Variations, of great technical complexity and set forth with much success. D. R.

Little Singers of Paris, Oct. 7, E—Reappearing in a city which has previously heard and admired the well-trained vocal group, the Little Singers under their conductor, Msgr. Fernand Maillet, gave another evening of sensitive beauty. The choir opened their list with older music by Aichinger, and an excerpt from Caurroy's Funeral Mass for the Kings of France. Poulenc's "O magnum Mysterium" and Milhaud's Elegy from his "Cantata for Two Cities" were contemporary pieces that were difficult and well done. The first part also included two Nativity works, Noyon's "Il est né le Divin Enfant" and the carol "O Little Town of Bethlehem" sung in delightfully accented English. Part Two included secular works by Passereau, Jannequin, Georges Renard, d'Indy and the folk air "Sur le Pont d'Avignon." A final list composed of "Songs of the World" brought to hearing Italian, Czech, Mexican and Irish airs, plus Schubert's setting of "Röslein." The audience was warm in its approval. R. K.

Ryszard Bakst, pianist, Oct. 8, E—Poland has produced a very good pianist in Mr. Bakst, Laureate of the 1949 Chopin International Competition, whose all-Chopin program consisted of the E Flat Minor Polonaise, Op. 26, the Nocturne in E Minor, Op. 72, the B Minor Sonata, and the Fantasy-Polonaise, as well as several Mazurkas, the F Minor Ballade, Op. 52, and the C Sharp Minor Scherzo. Mr. Bakst is a musician of deliberate rather than fiery temperament, and his musical conceptions are poetic and carefully carried out. His conscientiousness sometimes gave his playing an air of caution, particularly in the early part of the program, but by the close of the Sonata he had worked his way into greater freedom, and the impetus of the music carried him along unhindered. The Mazurkas seemed especially telling; the one in A Minor, Op. 68, floated away into a lovely nothingness at the end, confirming a delicacy of touch already illustrated in the Nocturne and the fast movement of the Sonata. S. F.

Cesare Valletti, tenor, Oct. 16, E—One of the early season's most distinguished recitals was given by the noted operatic tenor. Ever a stylist and a musician, Mr. Valletti had also assembled a program of rare works with high taste. The first group included two selections from Monteverdi's "Scherzi Musicale," Alessandro Scarlatti's cantata "Elitropia d'Amore," Pasquini's "Al tramontar del giorno," two airs from Vivaldi's "Juditha Triumphans" and Mozart's concert aria "Misero, o sogno." His tone quality was of memorable smoothness and pliancy, and his utterance of the sentiments of these old-time airs was moving but never exaggerated. However, his lyric voice gained in warmth and effectiveness when he reached the Mozart aria. In the second half of the program he sang a group of four Hugo Wolf lieder with much taste and eloquence. Three songs by Berlioz were further examples of meticulous phrasing and sentiment. Effective in a different way was his singing of Spanish songs by Obradors. Leo Taubman was the efficient accompanist. W. F.

Orazio Frugoni, pianist, Oct. 17, 5:30—Orazio Frugoni, pianist, who has given previous recitals in New York, returned for another program after an absence of several seasons. The artist, who is a member of the faculty of the Eastman School of Music and is also known for his recordings, offered a list that began with Busoni's transcription of J. S. Bach's Organ Toccata and Fugue in D minor, followed by a group of sonatas by Scarlatti and an aria by Baldassare Galuppi. He revealed a sense of style and built up the Bach-Busoni work with a strong grasp of its structure. The Scarlatti sonatas were appropriately animated, and the rarely heard Galuppi aria was played with a charming lyric feeling. In "Les Adieux" Sonata, Op. 81 a, by Beethoven, the dramatic content was largely, if not completely, conveyed in every detail. Schubert's "Wanderer" Fantasy and a group of Chopin works were played with much effectiveness. D. Y.

Carl Dolmetsch, recorders and viols, with **Joseph Saxby,** harpsichord, piano and tambourin. Oct. 18, A—The short talks with which Mr. Dolmetsch introduced his family of recorders, his tambourin and his viola da gamba were not the least of the pleasures afforded by his concert under the auspices of Amor Musicae. He carries on the tradition of his famous father in specializing in early instruments, and the period in which they flourished is vividly alive to him and was entertainingly described, with a few choice glances at the social diversions of the court of Queen Elizabeth. The "old" music, played upon various members of the recorder family, included a Sonata in A minor by Handel, several dances by Byrd and Morley (and anonymous), and a Sonata in F by Giovanni Bononcini; in addition, there was a contemporary Suite in C (1953) by Antony Hopkins which was apt and well written, with the piano replacing the harpsichord. By way of variety, the tenor viol made its appearance in two pieces by Mathew Locke, and the tambourin (a rectangular string-percussion instrument struck with a hammer) in a Suite of French Branles for sopranino recorder with tambourin accompaniment. Mr. Saxby also gave an urbane performance of the Harpsichord Suite No. 6 in D major by Purcell. S. F.

The Little Orchestra Society, Thomas Scherman, conductor, **Judith Raskin,** soprano, **Madelyn Vose,** mezzo-soprano, **Norman Kelley,** tenor, **Ralph Herbert,** baritone, Oct. 19, E—The first concert of the 13th season of the Little Orchestra opened with a somewhat routine reading of Handel's Concerto in F major for double orchestra. It included the first U. S. hearing of Henry Cowell's Symphony No. 13 ("Madras") and a new version in English (translated by Mr. Scherman) of Haydn's comic opera "The Apothecary."

Cowell's work, which uses some ragas, or melodic formulas, and talas, or rhythmic patterns he heard in India several years ago, was premiered by the Little Orchestra at its Madras concert last spring. It is in five movements and in its orchestration adds native instruments, such as the tablatarang, a group of five tuned hand-drums, and the jablatarang, a group of rice bowls of varying pitches struck by a

(Continued on page 37)

Heard in Manhattan events: l. to r., ORAZIO FRUGONI *and* JUNE DE TOTH, *pianists;* SKITCH HENDERSON, *who conducted "Traviata" with the Brooklyn Opera Co., and* ERROL GARNER, *featured in a program of jazz works.*

REVIEW OF RECORDED MUSIC

Reviewed by Arthur Cohn, G. A. Devlin, Richard Hall, Russell Kerr, T. W. Thompson.

STRAVINSKY'S "THRENI"

Stravinsky: THRENI (1957-58). BETHANY BEARDSLEE, SOPRANO; BEATRICE KREBS, CONTRALTO; WILLIAM LEWIS, TENOR; JAMES WAINNER, TENOR; MAC MORGAN, BARITONE; ROBERT OLIVER, BASS; THE SCHOLA CANTORUM, HUGH ROSS, DIRECTOR; THE COLUMBIA SYMPHONY ORCHESTRA, IGOR STRAVINSKY, CONDUCTOR. Columbia ML 5383. When Stravinsky first began to adopt serial techniques a few years back, much speculation occurred as to the ultimate influence it would have upon his style. If "Threni" (a setting of excerpts from the Lamentations of the Prophet Jeremiah) is an indication of things to come, Stravinsky may well be leading a trend toward a new conception of tonality.

In this long and elaborate work, the structural basis of which is derived from a twelve-note serial idea, he achieves a unity of style and a dramatic expressivity rarely encountered in dodecaphonic music. Perhaps the reason why stems from the fact that the tone row is used in such a personal way: the rhythm, orchestration, and some of the vocal writing, for example, are unmistakably reminiscent of earlier works.

Another explanation is the unique manner in which Stravinsky has amalgamated an enlarged concept of "tonal" coherence with the formalized organization of serial techniques. To be sure, the twelve-tone idea is not strictly applied, for Stravinsky never hesitates to select and repeat, to imitate and transpose, if this is essential to the character of the music. But the total effect produces an organic unity which never impairs the profoundly moving quality of the music.

The performance, led by the composer, is highly recommended. I. B.

VIOLIN AND ORCHESTRA

Tchaikovsky: VIOLIN CONCERTO IN D MAJOR, OP. 35; **Mendelssohn:** VIOLIN CONCERTO IN E MINOR, OP. 64. ISAAC STERN, VIOLIN; THE PHILADELPHIA ORCHESTRA, EUGENE ORMANDY, CONDUCTOR. Columbia ML 5379. In this coupling of two staples of the concerto repertoire, Stern and Ormandy collaborate with agreeable results. Stern's conceptions are stylistically impeccable, and his tone, sometimes richly colored with a resplendent vibrato, sometimes brilliant and dazzling in its virtuosity, is beautifully proportioned to the sense of the music. Ormandy seems to enjoy the proceedings thoroughly, and he and the Philadelphia Orchestra provide excellent accompaniments. The **tuttis** in the Mendelssohn have a certain bombastic quality which occasionally jars with Stern's refined and elegant playing, but this exception does not mar the otherwise superb performances. I. B.

HANDEL HARPSICHORD SUITES

Handel: FIRST BOOK OF HARPSICHORD SUITES (1720): NO. 3 IN D MINOR; NO. 4 IN E MINOR; NO. 6 IN F SHARP MINOR; NO. 2 IN F MAJOR. ANTON HEILLER, HARPSICHORDIST. Vanguard BG 592 (Vol. 1). Much of Anton Heiller's harpsichord playing is highly commendable and his enormous technique and fine sense of rhythm are admirably displayed in these complex suites. Heiller has very definite musical ideas which reflect a good deal of insight into the style and ornamentation of the period, but unfortunately, his approach tends to be overly pedantic and the interpretations are often dry and unimaginative. I. B.

'CELLO AND ORCHESTRA

Ernest Bloch: "SCHELOMO." **Paul Ben-Haim:** "FROM ISRAEL." SYMPHONY OF THE AIR, LEOPOLD STOKOWSKI, COND., GEORGE NEIKRUG, 'CELLIST. United Artists, UAL 7005. It is a real treat to hear this fine recording of Ernest Bloch's "Schelomo," which is intense and beautiful and already well established as one of the finest works of its kind. Mr. Stokowski's sympathetic reading of the score is precisely perfect and the 'cellist George Neikrug plays the solo with deep understanding and exciting style.

Paul Ben-Haim's "From Israel" is an excellent companion piece, deriving its inspiration from Israeli and Arabic sources with some use of native dance rhythms. Mr. Stokowski conducts this work in a version which is consistently suave and well orchestrated. The music is satisfying and tuneful. L. R. T.

FOR CHAMBER TRIO

Schubert: TRIO NO. 2, IN E FLAT MAJOR, OP. 100. THE IMMACULATE HEART TRIO (SISTERS M. MARK, PIANIST; M. DENIS, VIOLIN, AND M. ANTHONY, 'CELLIST). Capitol P. 8442. The Immaculate Heart Trio is exceptional in the fact that it is composed of three sisters who have played as a chamber music group since childhood, and who later became nuns. They first appeared as the Zeyen Trio in Seattle when the youngest was only five, won prizes and were heard by radio audiences throughout the Northeast. After the family moved to Los Angeles the two oldest entered the Immaculate Heart Novitiate and the trio was disbanded for a time. The youngest, then in high school, played as 'cellist in the Los Angeles Philharmonic Orchestra for three seasons and a year in the 20th-Century-Fox studio orchestra, before she too took the veil. Now the trio under its present name has again been playing in public concerts since 1949, at first in a concert series of Immaculate Heart College. Sister Mark, the pianist, has a Ph. D. degree from Eastman School of Music; her agile technique and fine spirit are a strong feature of the performance of Schubert's lovely work, and the string players, Sisters Anthony and Denis, also show that they know the traditions of the score thoroughly, if the performances at time are more spirited than tonally sensuous. R. K.

FOR VOICE

SONGS OF ENCHANTMENT, sung by SALLI TERRI, MEZZO-SOPRANO. (Original settings by Miss Terri and Laurindo Almeida, with instrumental and vocal accompaniments.) Capitol P 8482.

FOR MY TRUE LOVE, LAURINDO ALMEIDA, GUITAR, AND SALLI TERRI, MEZZO-SOPRANO, with MARTIN RUDERMAN, FLUTE. Capitol P 8461.

Two pleasing collections. The "Songs of Enchantment" range from Brahms' "Lullaby," Dvorak's "Songs My Mother Taught Me" and the "Prayer" from "Haensel and Gretel" to folk songs of various countries including our own, and the modern song "Scarlet Ribbons." Miss Terri sings these with a great deal of feeling for mood and characterization, ranging from poignant to humorous. "For My True Love" is unusual in its juxtaposition of Spanish songs by Falla, airs by Dowland, Gallilei, Scarlatti and J. S. Bach, a rare couple of Portuguese songs, folk numbers from Canada and the U. S. The guitar playing of Mr. Almeida is successful in providing background color, and the arrangements, largely Miss Terri's own (she is a professional in this field), are apt in all cases. R. K.

STEREO

VIOLIN AND ORCHESTRA

Mendelssohn: CONCERTO IN E MINOR, OP. 64. **Prokofieff:** CONCERTO NO. 2 IN G MINOR, OP. 63. JASCHA HEIFETZ, VIOLINIST. BOSTON SYMPHONY ORCHESTRA. CHARLES MUNCH, COND. RCA Victor LSC-2314 (Stereo). The first American performance of the Prokofieff Concerto was given by Heifetz and the Boston Symphony, under Koussevitzky in 1937. They recorded it a few days later. Since that time the concerto has received creditable concert and recorded performances by other artists intrepid enough to brave its difficulties. Now, after 22 years of recording progress, Heifetz reasserts his mastery.

The violinist's choice of tempi in the Mendelssohn Concerto has been a topic of discussion and argument. But then Toscanini's interpretations have brewed hot and heavy debates on the same question. Perhaps the tempi *are* fast, but there is conviction, drive, and no loss of warmth or lyricism. It takes a supreme violinist to carry this off.

Tchaikovsky: VIOLIN CONCERTO IN D MAJOR, OP. 35; **Mendelssohn:** VIOLIN CONCERTO IN E MINOR, OP. 64. CHRISTIAN FERRAS, VIOLINIST, WITH PHILHARMONIA ORCHESTRA, CONSTANTIN SILVESTRI, COND. Angel 35606, Stereo. It is a long time since this reviewer has heard such playing by a debut artist as this French violinist's. The two concerti are played in the great tradition of the masters by the 25-year-old artist. Already he has the boldness, security and depth of tone plus virtuosic playing of the chosen few. This outstanding stereo recording by Angel is a "must," as the playing of Ferras is a thrilling experience. Only defect is that the recording is not too clean in the first part of the Tchaikovsky. The violins have a tendency to shrillness, perhaps caused by bad placing of microphones. M. M. S.

Beethoven: CONCERTO FOR VIOLIN AND ORCHESTRA IN D MAJOR, OP. 61, LEONID KOGAN, VIOLIN, STATE ORCHESTRA OF THE U.S.S.R., KIRIL KONDRASHIN, COND. MGM LION CL 40001. Kogan, heralded for his stunning violin technique, gives ample proof of it in this recording, released by MGM in its moderate-priced "Lion" series. From any other standpoint than economy, it is somewhat difficult to justify the record's release. Perhaps a multiple transferring from tapes could account for the poor sound. But even allowing for engineering deficiencies, the orchestra's performance is uneven, hurried, and never exceeds a superficial reading of the work. Despite his grasp of technique, the violinist seems lacking in understanding of and emotional response to Beethoven's masterpiece. We hope this was merely a "bad day" for Messrs. Kogan and Kondrashin. E. L. S.

PIANO AND ORCHESTRA

Lalo: PIANO CONCERTO. **Franck:** SYMPHONIC VARIATIONS. ORAZIO FRUGONI, PIANIST. ORCHESTRA OF THE WIENER VOLKSOPER. MICHAEL GIELEN, COND. Vox. STPL 511.220 (Stereo). Frugoni and Vox Productions are to be commended for attempting to revive this little-known Piano Concerto of Edouard Lalo. It is, however, a thankless task; the work is dull and unimaginative, and better left on the shelf. Even the description by John S. Weissmann on the record envelope is not particularly enthusiastic; so why bother? The Franck "Symphonic Variations" are a product of that period in which the composer returned to major piano composition after almost forty years. The piano is no longer an instrument of virtuosity but a part of the orchestra, on a level with the other instruments in presenting and developing the composer's ideas. Frugoni performs the piano part with competence. Rubato is neatly timed, and his dynamics are conservative. The recorded sound of the piano is rather metallic, and the stereo has too much separation for my taste. R. I. F.

FOR ORCHESTRA

Ernesto Halffter: SINFONIETTA. ORQUESTA NACIONAL DE ESPANA. ATAULFO ARGENTA, COND. London CS 6029 (Stereo). This best-known work by the Madrid-born composer has, for nebulous reasons, been neglected on concert programs, at least in the United States. Written in the concertante style of the 18th Century, but employing modern techniques, the composition has considerable interest and originality. The Sinfonietta was begun in 1923, won a National Prize for Music in 1924, but characteristically of Halffter, underwent substantial revision until its final form in 1927. It consists of four long movements, and the title more aptly describes the instrumentation than the length. This performance (also available monaurally on London LL 3024) is the first and only recording of it in the catalog. It is lucid, sensitive and spirited. We feel the loss of Halffter's gifted young countryman all the more in this, Argenta's last recording. The recorded sound does full justice to the quality of the performance. R. I. F.

Rossini: OVERTURES, "WILLIAM TELL," "LA SCALA DI SETA," "IL SIGNOR BRUSCHINO," "THE BARBER OF SEVILLE," "LA GAZZA LADRA," "LA CENERENTOLA." THE CHICAGO SYMPHONY ORCHESTRA. FRITZ REINER, COND. RCA Victor LSC-2318 (Stereo). These overtures are Italian to the core—and wonderful. RCA gives them virtuoso treatment from all quarters: orchestra, conductor, and recording. Excitement and exhilaration are indigenous to this music. Artistry, however, is not thrown to the winds, for Reiner's musicianly phrasing and some exquisite instrumental solo work ('cello, English horn, oboe, flute) is in evidence. The sound is magnificent, with a wide dynamic range that prompts me to caution the listener not to succumb to the temptation to turn up the volume during the quietly (and beautifully) played 'cello solo at the opening of "William Tell," for he will run the risk of being blown out of the room when the storm breaks. R. I. F.

Tchaikovsky: SWAN LAKE. BALLET THEATRE ORCHESTRA, JOSEPH LEVINE, COND. Capitol SP 8416 (Stereo). When given a first-rate ballet orchestra and conductor such as the above, this reviewer prefers their concert version of the popular Tchaikovsky score to what often becomes a virtuosic *tour de force* by some of our best symphonic ensembles. Tempi and phrasing have a relaxed "rightness" that comes naturally when musicians are routined in the dance. The tone has the purity and stability that is born of fine intonation. R. I. F.

'CELLO AND ORCHESTRA

Saint Saëns: 'CELLO CONCERTO NO. 1, OP. 33. **Schumann:** 'CELLO CONCERTO IN A MINOR, OP. 129. JANOS STARKER, 'CELLIST. PHILHARMONIA ORCHESTRA. CARLO MARIA GIULINI, COND. Angel S 35598 (Stereo). Starker's performance of the Saint-Saens is sensitive, articulate. His tone is rich, yet contemplative (the "Aylesford" Strad is a magnificent instrument), and his technique and intonation are impeccable. There is an underlying strength in his playing that gives the listener the comfortable feeling that he will meet any and all musical and technical demands as they arise. Giulini and the Philharmonia seem to understand the soloist perfectly, and the collaboration is marked by outstanding artistry. The results in the Schumann Concerto are equally felicitous, but this reviewer has never been convinced of its musical worth, although in the limited repertoire of the 'cello it has its place. Starker plays it beautifully, and the record is decidedly worth having. It is also available monaurally on Angel 35598. R. I. F.

OPERA HIGHLIGHTS

HIGHLIGHTS FROM "COSI FAN TUTTE" BY MOZART. VIENNA PHILHARMONIC, KARL BOEHM, COND., AND SOLOISTS. London OS-25047 (Stereophonic). The soloists, including Lisa Della Casa, Christa Ludwig, Emmy Loose, Erich Kunz, Anton Dermota and Paul Schoeffler, sing the outstanding arias taken from the complete score. The singing is well recorded, and the channel separations are a pleasant and delightful experience. The Vienna Philharmonic players are well conducted by Boehm. S. S.

HIGHLIGHTS FROM "THE MAGIC FLUTE" BY MOZART. VIENNA PHILHARMONIC ORCHESTRA, SOLOISTS AND STATE OPERA CHORUS, KARL BOEHM, COND. London OS-25046 (Stereophonic.) The unusual cast in this recording includes Wilma Lipp, Hilde Gueden, Leopold Simoneau and Kurt Boehme, whose voices and singing, however, leave a great deal to be desired in the transfer of the arias from the complete score. Boehm again leads the orchestra and chorus with fine precision. S. S.

HIGHLIGHTS FROM "SAMSON AND DELILAH" BY SAINT-SAENS. METROPOLITAN OPERA ORCHESTRA, CHORUS, AND SOLOISTS, FAUSTO CLEVA, COND. RCA Victor LSC-2309, Living Stereo. This recording is an abridged version of the stirring moments of the opera. Risë Stevens as Delilah and Mario Del Monaco as Samson are supported by Clifford Harvuot as the High Priest, Ezio Flagello as Abimelech, the Metropolitan Opera Orchestra and Chorus, conducted by Cleva. This is an excellent addition to the operatic collector's library. L. R. T.

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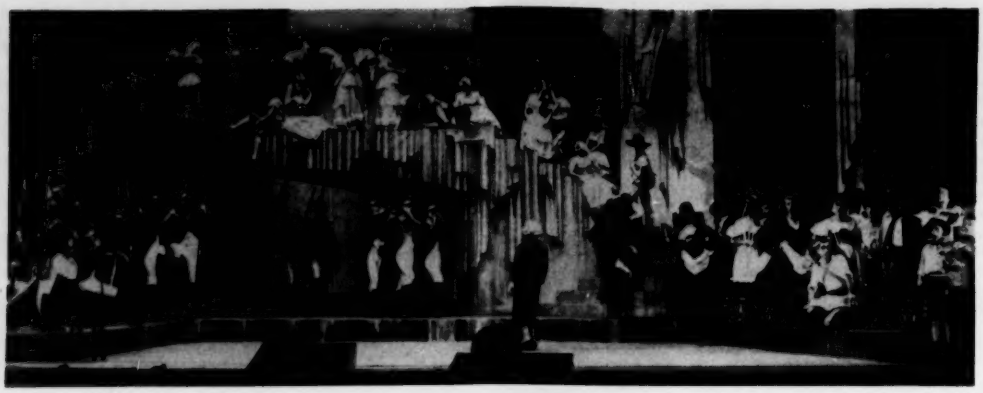

Rehearsal for Act I in the new production of "Carmen" by the Chicago Lyric Opera. MARGHERITA WALLMAN, *who made her debut with the company as regisseur, is seen at center.*

THE NATIONAL SCENE

CHICAGO

■ Lyric Opera of Chicago, one of four companies to share a $950,000 Ford Foundation grant for the production of new works by Americans, opened its sixth season on Oct. 12 with a new production of "Carmen" notable on several counts. It was imaginatively staged by the famous European directress, Margherita Wallman, in collaboration with Piero Zuffi, commissioned to design the new production, created in Milan. Lavro von Matacic, noted European conductor, like the two preceding artists and Ernest Blanc, baritone, who sang Escamillo, was making an American debut on this evening.

The four-hour-long, uncut performance was perhaps the most opulent production of the opera Chicago has seen. First sight of the outer curtain—a bold collage of gypsy drapes, Spanish lace and other designs—set the atmosphere and sharpened interest that was heightened as brilliant scenic effects succeeded each other. The visual and physical aspects of the production were its dominant features.

Surprisingly, the evening got off to a disappointing start. Giuseppe Di Stefano forced his beautiful voice in the first act beyond any illusion of tender fervor, but came into his own notably in his rendition of the Flower Song and in the moving drama of the final act.

Jean Madeira has the vocal resources, the physical assets and talent to make her a worthy interpreter of Bizet's gypsy, but her performance on this occasion lacked the allure to make her Carmen a fascinating one. Ernest Blanc was impressive vocally except for his limited lower range, but was miscast as Escamillo. We would welcome his appearance here in a role better suited to his talents. Dorothy Warenskjold, a Micaela new to us, gave a consistently satisfying reading, singing beautifully, with simplicity and artistry that made her role entirely believable.

The well-chosen supporting cast included Bernard Izzo (Morales), Peter Harrower (Zuniga), Cecelia Ward (Mercedes), Irene Callaway (Frasquita), Mariano Caruso (Remendado) and Luigi Vellucci (Dancairo). Von Matacic controlled his forces with vitality and the authority of the seasoned maestro.

Ballet features created by Ruth Page, Lyric's invaluable choreographer, with solo dancers Luis Olivares and Josela Velasco, Kenneth Johnson, Barbara Steele and Patricia Klekovic, were distinct assets to the performance.

■ Fritz Reiner came on stage to a rousing welcome from an audience that packed Orchestra Hall (Oct. 14) at the opening concert of his seventh season as Musical Director of the Chicago Symphony Orchestra, and of the orchestra's 69th season. Reiner had his full forces—106 players—and the Chicago Symphony Chorus, together with soloists, at his command for the first complete performance at these concerts, of Berlioz's evening-long dramatic symphony, "Romeo and Juliet."

The soloists were Florence Kopleff, of the lovely contralto; Charles Bressler, who brought his song to life with vocal artistry and beautiful French diction; and Kenneth Smith, impressive as Friar Lawrence in some of the finest moments of the evening.

The work was given an understanding, polished performance that would have been a major artistic achievement at any later point in the season. But that it came off so stirringly at the year's initial concert attests to Reiner's master mind and hand. The orchestra, with its new concertmaster, Sidney Harth, alive to every musical detail, and Frank Miller, imposing as principal 'cellist, was on its mettle. And the chorus, reflecting the expert training of Margaret Hillis, caught the spirit of the work, scored especially in some beautiful pianissimo singing.

■ Old Town Concerts, one of several newly-formed chamber ensembles recently announced here, was the first to be heard, when The Old Town Triangle Association presented Florence Kirsch and Francis Akos in a program of sonatas for violin and piano at the Chicago Academy of Sciences on Oct. 6. Other participating artists to be heard in the series devoted to solo and ensemble works for piano, violin, clarinet and French horn, are Clark Brody and Philip Farkas.

Though the acoustics of the hall did not match its intimate quality so as always to allow the subtlety of sound required, the program was a joy to hear. Miss Kirsch, one of Chicago's most respected pianists, and Mr. Akos, an assistant concertmaster of the Chicago Symphony, and an established artist of virtuoso calibre, combined their artistic gifts in performances of Schubert's Duo (A major, Op. Posth. 172) and sonatas of Ravel, Mozart (C major, K. 301) and Strauss (E flat major, Op. 18) that had the stamp of authenticity, were musically sensitive to a degree, and executed with a deftness that allowed communication without intrusion.

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■ François D'Albert, Hungarian violinist of international repute, will be presented in Fullerton Hall of Chicago's Art Institute, Tuesday evening, Nov. 17, under the management of Bertha Ott. Highlighting the Ott Concert series in 1960 will be recitals by Dame Myra Hess (March 15) and Mischa Elman (date to be announced). DOSHA DEVERIES

PEORIA, ILL.

■ The Virtuosi di Peoria, a new musical organization, gave its premiere concert in Peoria on Sept. 8. The players are chosen from among the finest instrumentalists and singers in Central Illinois. The conductor is the young and versatile Dr. Armin Watkins of Bradley University, who contributed a beautifully molded orchestral-choral instrument to the musical scene, in addition to his considerable reputation as a pianist and violinist.

The opening work was a brilliant and stirring performance of "Threnos, Song of Lamentation" by Sandor Varess, a first performance in the Western Hemisphere. This is a single-movement work based on Transylvanian chants of mourning. A monotonous drum pulse carries the wailing tunes from cries of

SANDOR VARESS

anguish (symbolizing the sorrow of war's rape of Hungary) to the cataclysmic climax, and then, in resignation, to a few lamenting solo passages which die away to a bare heartbeat. It is certainly to be hoped that more will be heard in this country from Varess, who, as pupil and colleague of Bartok and Kodaly, is a leader in modern Hungarian composition.

The concert also included a warm and *gemütlich* reading of Brahms' Second Serenade for Orchestra. The finale of the program was a truly electric performance of the Bach cantata No. 80, "Ein' feste Burg ist unser Gott." Again idiomatically true in style, the faith and optimism of this greatest hymn of the Reformation was dynamically revealed to the audience by a superbly trained chorus. W. L. P.

PHILADELPHIA

■ While this city's major music season does not usually open until the first Philadelphia Orchestra concerts at the end of September, this season began a week or so early, with several worthy events before the Orchestra's scheduled start—postponed a week by its strike. Bookings at the Academy of Music, bellwether of the musical life here, are heaviest in more than a decade, according to Harold Mason, manager.

Philadelphia's Festival of Music of the Western Hemisphere is adding a season-long touch of novelty. The festival, in scope and length, is probably the largest ever attempted, running from September to next June. Individuals and musical organizations all over Delaware Valley are participating. And the format, as conceived by Jeanne Behrend, pianist, composer and musicologist, is one that any city can emulate. This festival encompasses any music, past or present, written in North, South or Central America. Participating are Philadelphia and suburban orchestras, choruses, chamber groups and recitalists, within their regular series of concerts. Saluting the Festival will be the Philadelphia Orchestra, the New York City Opera's performance of "Susannah" in the Philadelphia Lyric Opera season, and similar top events.

A cross-section of the Festival was given in the opening concert, when the music ranged in origin from the Arctic to Brazil. New here were "Edge of the World," an orchestral work by Canada's John J. Weinzweig effectively depicting the bleak, lonely Arctic wastes, and two well-written, contrasting dances by Brazil's Camargo Guarnieri. The latter were conducted by Guillermo Espinosa, Pan American Union musical director. William Smith conducted other numbers, including works of Thomson, Revueltas, Copland and Miss Behrend; Elaine Brown directed her Singing City Choir in Helen Weiss's "I Am the People," and there were also spirituals and New England hymns. Quite a sampling!

■ Five years ago the Philadelphia Orchestra missed its first pair of concerts when the contract between the Orchestra Association and Local 77, American Federation of Musicians, was not concluded in time. This season four concerts were missed, including the New York opener. The men got a good weekly salary scale, but have not yet achieved their long-standing wish for a guaranteed day a week off, and lengthening of the season from 32 weeks. Their 144 concerts in that span make it the hardest-working, most-traveled of any major orchestra.

The New York City Opera gave the first two productions in the Philadelphia Lyric Opera series—superlative performances of "Carmina Burana" and "Oedipus Rex," and "Fledermaus," both bills ably conducted by Julius Rudel. The impact of the contemporary bill was tremendous, while "Fledermaus" was delightful in its zest and unity of ensemble.

Its best performance of "Faust" in many seasons opened the Philadelphia Grand Opera series, with Jerome Hines a commanding Mephistopheles, Margarita Zambrana a charming Marguerite and Barry Morell a vocally proficient Faust. Giuseppe Bamboschek began his 51st year as an opera conductor, and the Thomas Cannon Ballet excelled in the seldom-given "Walpurgis Night" scene.

The Curtis String Quartet will open the series of concerts presented by the Friends of Music at the Free Library of Philadelphia on Wednesday, Nov. 4 at 8:00 p.m.

■ Eighteen-year-old Jaime Laredo proved that his winning of the Queen Elisabeth of Belgium Music Competition was far from undeserved, with his musicianly violin playing in his first recital here. Young Jaime (pronounced Hymee) is, we feel, destined to be one of the violin greats. He played sonatas by Vivaldi, Brahms and Debussy with full appreciation of their diverse styles; the few display pieces on the program were performed with an artistry ranking above virtuosity. Vladimir Sokoloff was the able pianist.

The local premiere of Eugene Hemmer's intensely emotional "Adagio Portentoso" featured the opening concert of the Philadelphia Little Symphony. Robert Mandell is the group's enterprising conductor. SAMUEL L. SINGER

BOSTON

■ Charles Munch's eleventh season as conductor of the Boston Symphony was launched October 2 in a program that included an incandescent memorial performance of Martinu's "Parables."

The second regular concert presented pianist Jorge Bolet as soloist in John LaMontaine's Pulitzer Prize-winning Piano Concerto, Opus 9. The interpreters easily met the demand for colorism and command in this original and passionate work. It is another deft stroke of Nadia Boulanger that she reclaimed La Montaine for composition.

In the third program, Joseph Silverstein has been invited to step out of the Symphony's ranks to be soloist in Mozart's D Major Violin Concerto. He placed third in last summer's international competition in Brussels.

The Aaron Richmond Celebrity Series got off to a fine start with a recital by Yehudi and Hepzibah Menuhin, followed by Leonard Bernstein leading the New York Philharmonic in the concert they played in Moscow. At the Gardner Museum, this year's Leventritt winner, Malcolm Frager, was heard in a piano recital that bore out the promise his judges had felt in him. Already he shows an intuitive penetration of style and considerable polish, in a program that ranged from Haydn to Prokofieff. Eleanor Steber stopped off for an alumni-sponsored recital at her alma mater, New England Conservatory, in an unusual program that included the "Siebene Frühe Lieder" of Alban Berg. Although her artistry was not matched this time by her vocal form, she was well received.

■ Another Boston "first" this season was a one-night presentation of Pizzetti's opera, "Murder in the Cathedral," after Eliot's verse-drama. It was appropriately staged in the Holy Cross Cathedral under the sponsorship of Richard Cardinal Cushing, and directed by Laszlo Halasz. Its neo-impressionistic style has backbone and effect, and it indicates that the opera stage of Puccini is by no means dead.

Opera is slated for more bows later on, with the Opera Group, Sarah Caldwell director, presenting "Tosca," after their tour with Offenbach's "Voyage to the Moon." The New England Opera Theatre under Boris Goldovsky has announced "Cosi fan Tutte" and "Rigoletto" as two of their four major productions. The Boston Conservatory has in tow an American premiere of Galuppi's "Il Filosofo di Campagna," and Boston University will present two major productions. In addition to the regular spring round of the Met, Bostonians will enjoy a short engagement of the New York City Opera Co.

Much musical nourishment in Boston can be derived from the countless smaller groups devoted to special areas of the literature; the Camerata concerts (Baroque), the Mozart Players, the St. Cecilia Society, the Fine Arts Quartet (ultra-modern), and the remarkable Cambridge Civic Symphony, directed by Victor Manusevitch. These groups are hospitable to the qualified amateur player, and they do much to root the musical culture of this city in the fertile ground of listeners who also can play.

ROBERT W. DUMM

CLEVELAND

■ When George Szell mounted the podium for this, his 14th season as musical director of the Cleveland Orchestra, now in its 42nd year, the audience as well as orchestra rose to greet him. The conductor was also honored by the presentation of the Order of Merit, awarded by the Federal Republic of Germany and given to him by Dr. Margarethe Bitter, consul of the German Republic in Cleveland, "in recognition of his masterful interpretation of German masters, both classical and contemporary." The conductor gave an electrifying reading of Tchaikowsky's Fifth Symphony, evoked nostalgic recollections with Respighi's suite "The Birds," which was conducted by the composer here almost 30 years ago.

Another feature of this first concert was the break of tradition from "no soloist," when young Jaime Laredo, winner of this year's Queen Elisabeth of Belgium Award, was invited to perform the Sibelius Concerto, which won him the coveted prize. The Cleveland Chapter of the Society for Strings six years ago had launched and supported the now 18-year-old student. Then he studied with concertmaster Josef Gingold, who, in turn, made it possible for him after three years of intensive work, to enter the Curtis Institute to be tutored by Ivan Galamian. The young artist was enthusiastically welcomed and feted for his impressive debut with the orchestra.

The Bernardi management began its season with the colorful Takarazuka Kabuki Revue from Japan at Music Hall. The Fortnightly Musical Club presented its first seasonal concert at the Museum of Art, featuring George Poinar, head of the violin department of Baldwin-Wallace, and Arthur Reginald, pianist, in an ultra modernistic "Fantasy" by Philip Slates and a fascinating performance of Enesco's dramatic sonata for Violin and Piano, op. 25, No. 2. Teresa Arrigo contributed a group of Mozart, Hugo Wolf, and Richard Strauss songs as well as a French group and excerpts from Menotti's "Old Maid and the Thief," evidencing vocal gifts and musicianship.

The new auditorium of the Cleveland Public Library was inaugurated by the Cleveland Chamber Music Players, conducted by Wyn Morris. . . The Cleveland Friends of Music launched its new series with a program by Dr. Jerome Gross, violin, Tom Brennand, viola, and Clara Bickford, piano, at the Institute of Music Auditorium. . . The West Shore Concert Series opens with an evening of song by Mildred Miller, native Clevelander and a valued member of the Metropolitan Opera. ROSE WIDDER

SAN FRANCISCO

■ Most opera-goers in the San Francisco Bay Region knew little of Richard Strauss' "Die Frau ohne Schatten" when plans were announced for its inclusion on the 1959 opera season by General Kurt Herbert Adler of the San Francisco Opera.

Musically this is one of Strauss' most richly inspired stage scores, and the symbolic tale written by Hugo von Hofmannsthal is challenging, if not easy to understand. A Princess married to an Eastern Emperor is a stranger to the supernatural and natural worlds because she has no shadow—that is, has no possibility of offspring—and if she does not succeed in finding one, her beloved husband will turn into stone. The Nurse persuades Barak the Dyer's wife to give up hers for rich gifts, which in turn threatens to wreck her own happy home. There is a great deal of symbolic action before the finale in which the

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Empress gains her shadow through an unselfish act, and Barak and his wife are reunited.

The lavish settings, expert stage direction, casting and musical direction, should go far to make this one of the favorite works in the company's rapidly expanding repertoire. All these factors united to make the American premiere of the work an unforgettable event.

A large part of the production was designed by Jean-Pierre Ponnelle, with T. L. Colangelo, Jr., and Davis West completing the designs he was unable to finish when called into the French Army. Scenically, the production emphasized both the realistic and the symbolic elements in the Strauss-Hofmannsthal musical celebration of happy matrimony. Motifs in the scenery were cleverly echoed in the costuming.

The careful disposition of the large cast, and the provision of sufficient movement during some of the more static scenes were a tribute to the astute direction of Paul Hager. He also wrote a remarkable essay printed in the program booklet, explaining the story and its operatic significance.

Coordination of stage and musical personnel was a triumph for Maestro Leopold Ludwig, who evoked all the beauties of this haunting score. He made the orchestra a close participant in the musico-dramatic action, providing both graphic commentary in the interludes and excellent support during the vocal sections.

In so large a cast it is difficult to award honors, for rarely has so vast an undertaking been carried out with such signal success. The four principals turned in impressive performances, though in the role of the Emperor Sebastian Feiersinger's vocal control was not always as admirable as it should have been. Edith Lang as the Empress, an American soprano of pronounced gifts; the highly accomplished Marianne Schech as the Dyer's Wife, and Mino Yahia as the Dyer, all scored artistic triumphs with all-around communication. Irene Dalis, in the difficult role of the Nurse, made a strong impression. Lorenzo Alvary, Eugene Green and Raymond Manton limned unforgettably the dyer's three brothers. Joan Marie Moynagh sang the taxing part of the falcon expertly. Even the smallest role contributed to the impact of the whole. We are all grateful to Maestro Adler for introducing this important masterpiece to the company's repertoire. At the close conductor Ludwig had a well-deserved standing ovation.

■ Richard Wagner's "Die Meistersinger" made a triumphant return to the company's repertoire with performances on Oct. 6 and 8, a superlative cast under expert stage and musical direction evoking such popular enthusiasm that a third performance was scheduled for Oct. 21. The cast was the same on both nights, except for the role of Pogner, which was sung on the regular series by Giorgio Tozzi and on the repeat performance by Mino Yahia. Paul Schoeffler was the kindly Hans Sachs, Sena Jurinac a winsome and appealing Eva, and with his wonderful delineation of Beckmesser Geraint Evans almost stole the show. Feiersinger's Walther, unfortunately, was not always acceptable vocally, but he is a fine dramatic and musical artist. Others in the large cast were Raymond Manton, Eugene Green, Lawrence Winters, Robert Thomas, Evaldo dal Poggetto, Howard Fried, Carl Palangi, Mark Elyn, Cesare Curzi, Katherine Hilgenberg and Margaret Magoon.

The action in the second-act crowd scene was effectively arranged by stage director Paul Hager. Leopold Ludwig set a sharp, well-timed pace for the whole work, contributing, besides, something special in his interpretation of the well-known overture. Mr. Ludwig's view of it revealed not only its complex structure but the relevance of that structure to the action of the opera.

Chorus master Vincenzo Giannini prepared the choral sections, and the Loring Club Chorus under Eugene Fulton provided additional voices as needed. The choreography in the last act was the work of William Christensen of the San Francisco Ballet. Mr. Ludwig, however, was the real star. With him in the pit it is perhaps not unrealistic to hope for an early return of the complete "Ring" cycle to the company's repertoire.

■ Two highlights of the San Francisco Opera season were the eagerly awaited production of Gluck's "Orfeo ed Euridice," and the revision of Bizet's "Carmen." Long overdue in the company's repertoire, Gluck's opera aroused considerable interest before the season opened, but it seems to have provoked only mixed feelings in Bay Area opera audiences. One reason for the lukewarm reception might be that the traditional "happy" ending was changed, so that both Orpheus and Euridice die during the journey back to earth, the final scene being the funeral ceremonies for the two. More important, was the fact that the dramatic conception was static, with a single set consisting of simulated buildings and archways used for all five scenes. Since Blanche Thebom, the highly effective Orfeo, Lucine Amara (Euridice) and Joan Marie Moynagh (Amor) gave very convincing dramatic and musical performances, the contrast between a static stage and an unusually powerful musical reading was quite obvious. Considerable artistic maturity is required for an audience to absorb the music of an opera like this for its own sake.

The revised staging of "Carmen" drew a favorable response from public and press. The new settings were devised to represent the time when the events in Merimée's tale supposedly took place (i.e., about 1815-20), rather than the time when he wrote the story (about 1870), as the older sets had it. Designer Howard Bay's settings recreated the atmosphere and color of the Napoleonic era for the square in Seville, the tavern scene, the smuggler's retreat, and the entrance to the bull-ring. Revision of the staging brought a much-needed note of freshness to the work, but this alone did not revitalize it fully. The artists kept pretty much to traditional conceptions of the roles. Though Arturo Basile's conducting was well-paced, not all the principals lived up to expectations. Gloria Lane (Carmen), Mary Costa (Micaela), Jon Vickers (Don Jose) and Mario Zanasi (Escamillo) headed the cast, with other roles taken by Lorenzo Alvary, Joan Marie Moynagh, Edith Evans, Robert Thomas, Howard Fried and Eugene Green. Miss Lane's somewhat stagy truculence, however much it may have pleased the audience, drew more attention to Carmen's sultry side than to the artistic qualities of Bizet's music. Miss Costa was one of the best Micaelas in recent times here—simple, unostentatious and appealing. Vickers proved a real find as Don Jose, but Zanasi's uneven singing and flamboyant histrionics did little to make Escamillo convincing.

JOSEPH BISKIND

LORENZO ALVARY *as Leporello in the San Francisco Opera's production of Mozart's "Don Giovanni."*

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The *International* Scene

Space-ship set for "Aniara," the Swedish Royal Opera production at the 1959 Edinburgh International Festival. (Photo Courtesy of Scottish Tourist Board.)

EDINBURGH FESTIVAL

■ In all three weeks of the 13th Edinburgh International Festival, nothing achieved such an exhilarating success as the first appearance in Britain of Jerome Robbins' "Ballets U.S.A." They managed it in spite of losing almost all their scenery and costumes when a cargo plane ditched in the Mediterranean two days before they opened. Helped by emergency borrowings from Edinburgh stores, a cyclorama loaned by Covent Garden and spoken introductions to each ballet by Robbins himself, the company put on its scheduled program and hit a homer. Robbins wedded an indigenous American dance idiom to a classic ballet foundation and from it produced a four-ballet program of originality and imagination.

Conductor Werner Torkanowsky had gallant support from the Scottish National Orchestra, and thus fared better than his balletic predecessors, who had to make do with a scratch band that no self-respecting festival should have owned, still less provided for its visitors. The previous dance companies, one week each, were the National Ballet of Finland, very much a fifth-rate provincial off-shoot from the old Imperial Russian tradition, and the Jean Babilée company from Paris, which provided a few moments of off-beat brilliance amid long stretches of dullness.

■ This was unfortunately the case with much of the festival fare as a whole, even in the operas presented by the Swedish Royal Opera from Stockholm. Set Svanholm's company put Verdi out of joint by making the King in "A Masked Ball" more interested in page-boys than Amelia (historical accuracy, we were assured) and by trundling through a repertory-level "Rigoletto." They strove valiantly to give "Wozzeck" its due, helped by a good character-minded cast but hindered by musty designs, and let wonderful singing by Birgit Nilsson, Aase Nordmo-Loevberg, Kerstin Meyer and Sigurd Bjoerling in "Die Walküre" be undermined by weak orchestral playing.

But the Swedish visitors earned admiration for presenting "Aniara," the space-age opera by Karl-Birger Blomdahl first shown in Stockholm last May. It is a thought-provoking morality on two levels, in one sense as old as "Everyman," yet something new in theatrical experience. The setting is a space-liner called Aniara carrying emigrants from a radio-active Earth, deflected off its course to Mars by a steering accident which forces it irrevocably into outer space. It hurtles into infinity with the nearest star a lifetime's journey away. How the passengers react forms its drama; how the emptiness of their life in a steel cell reflects our own in a spiritual void points its moral.

Blomdahl's librettist, Erik Lindegren, based his text on a poetic epic by Harry Martinson, featuring the chorus as principals, the soloists as commentators or symbolic "types" (both singers and dancers). The composer has created an arresting score blended of serial technique, block choral writing and pre-recorded tapes of electronic and "concrete" music. Its cumulative effect was highly impressive for most of the time in a theatrical sense. Of its intrinsic musical merit I own to some doubts, especially as the music failed to redeem the inevitable slide in dramatic tension towards the foredoomed end of death and desolation.

■ Fierce controversy broke loose after the premiere of the festival's only orchestral novelty—a "Sinfonia for Two Orchestras" by Iain Hamilton. It is a work conceived in advanced serial technique and sounding vividly dramatic contrasts of themes, mood, harmony and instrumental texture. The president of the Burns Federation, which jointly commissioned the work with the Festival Society for the poet's bicentenary, was quoted as suggesting that the composer "should return his fee." To my mind, the 37-year-old Hamilton has created a work of impressive caliber, although a single hearing is by no means enough to assess it fairly.

There could be no doubt of the admirable performance it was given by the Scottish National Orchestra, freshly invigorated by the arrival of a new chief conductor, 33-year-old Alexander Gibson. He went to Scotland after outstanding success as musical director of the Sadler's Wells Opera, and his two festival concerts showed the development of a talent that will, I believe, carry him farther still. Colin Davis, his junior by one year, likewise added to his reputation as a fast-rising conductor of exceptional ability in a concert with the London Mozart Players which featured a scintillating performance of Stravinsky's "Danses Concertantes."

Otherwise the concerts trod all-too-familiar ground with little of distinction in their performance, and the Czech Philharmonic Orchestra's cancellation of its visit because of political objections to a chosen and accepted soloist merely underlined the difficulty of programming three weeks of top-line music-making on a tight budget. Edinburgh's administration needs new ideas and the money to back them if the festival is to retain its prestige as an international center.

NOËL GOODWIN

MUSIC IN FRANCE

■ The high point of the Besançon Festival came with the finals of the Competition for Young Conductors, which this year attracted some 50 contestants from all over the world. The winner of the professional division was a highly talented 24-year-old Japanese, Seizi Ozawa, a fine musician who knows how to convey his wishes to his musicians. The second prize in the professional division was carried off by the Frenchman Raynald Giovaninetti, and the third prize went to Norbert Schull of Germany, both accomplished conductors.

The first prize in the non-professional division went to the American Philippe Spurgeon, a promising young man with a fiery temperament, but who must learn to discipline himself. The second and third prizes in this division were awarded to Boris Vinogradow and Michel Decoust, both of France. The program of the finals included "Prélude à l'Après-midi d'un Faune," by Debussy, a Strauss waltz, and a piece for sight-reading (full of traps) from the pen of Eugène Bigot, president of the judges.

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■ The next day Roumanian conductor Constantin Silvestri directed the Orchestre National in a beautiful concert. The peak of interest lay in the French premiere of Prokofieff's Fourth Piano Concerto for Left Hand Alone, played by the Swiss pianist Georges Bernand, who was lucky enough to bring a manuscript copy out of Russia. We must admit to a certain disappointment. This concerto, like those of Ravel and Strauss, was commissioned by the Austrian pianist Paul Wittgenstein, who lost his right arm in the war of 1914-18. In spite of his genius, Prokofieff was not able to find those lines encompassing the entire keyboard and supported by full chords which are the hallmark of the Ravel concerto. This work gives the impression of a gratuitous contest of virtuosity between piano and orchestra, with an Andante typical of the composer but too long, and a too-short Finale. The pianist devoted his whole artistry to the performance.

There followed a delightful concert of early music given in the sumptuous hall of the Parliament of Franch-Comté (18th century) by the famous Ensemble Baroque de Paris (flute, violin, oboe, bassoon, and harpsichord), which included works of Vivaldi, J. C. Bach, Telemann, Boismortier, all played to perfection by these fine artists.

■ On the final evening of the festival Charles Munch conducted the Orchestre National before a packed house. At the start he handed over the baton to the young winner of last year's Competition, Robert Martignoni of France, who showed us the justification of his first prize with a performance of the competition piece, "Eclogue," by Rabaud. Then Munch paid his respects to two great musicians who have recently departed: Roussel and Martinu, bringing vigor to a performance of the former's Fourth Symphony and his "Ariane and Bacchus" Suite, and to the latter's "Parables," dedicated to Munch and premiered by him at Boston.

■ I am unable to speak of the triumphs of two fine artists, the pianist Backhaus and the conductor Lorin Maazel, except by hearsay, since I had to return to Paris where the musical season opened with a superb concert given by the New York Philharmonic. This celebrated orchestra last appeared in Paris in 1955. Leonard Bernstein, who has been greatly appreciated here since his success of last year, presented a program which began with the "Egmont" Overture, followed by Beethoven's Seventh Symphony and the first concert hearing in Paris of his own Second Symphony, "The Age of Anxiety," previously performed here by the New York City Ballet. Bernstein and the pianist Seymour Lipkin were acclaimed, and the concert ended with the Scherzo from Shostakovitch's Fifth Symphony, a souvenir of the tour.

■ The Aix-en-Provence Festival this year honored Haydn's 150th death anniversary by presenting his little-known opera buffa "Il Mondo della Luna," with libretto by Goldoni telling of the hoax played on an old man by two young gentlemen who wish to marry his nieces, in presenting him with a fake lorgnette that is supposed to show scenes on the moon. Though Haydn was never a true man of the theatre, the arias are beautiful and supported by subtle details of orchestration, so that the effect is charming. The work, revised by the American musicologist H. C. Robbins Landon, was presented by the same cast as at the Holland Festival, previously reviewed in this publication.

Repetitions of works on the program included "The Magic Flute," so much admired last year, but with a new cast including Erich Kunz as an admirable Pagageno and Teresa Stich-Randall as Pamina. The Orchestre of the Société des Concerts was conducted by Alberto Erede. The same conductor and orchestra also participated in a repetition of "Cosi Fan Tutte," presenting Stich-Randall, Adani, Cortis, Alva, Dino Mantovani and Nan Merriman.

■ The concerts in the beautiful gardens included some of the most advanced music this year. Under the direction of Pierre Boulez the Orchestre de l'Institute Belge de Radiodiffusion gave the world premiere of a twelve-tone work by the Belgian composer Henri Pousseur: "Rimes for Different Sources of Sonority," reuniting the fragmentary effects of three separate orchestras and two loudspeakers sending out electronic music. The result is a curious ambiguity of sonorities. On the same program Helga Pilarczyk lent her voice and her incomparable talent to three excerpts from Berg's "Wozzeck." We also heard Hindemith's "Concerto for Orchestra," and Webern's "Six Pieces," Op. 10. The same orchestra was led on this occasion by the Belgian conductors Edgard Doneux and Daniel Sternfeld, who also performed works of Mahler, Brahms, Beethoven and Prokofieff, with the collaboration of the singer Hilde Rössel-Majdan and the violinist Albert Grumiaux.

The second important novelty was presented by the Orchestre de la Société des Concerts under the young French conductor Aufiacombe. The French composer Maurice Yarre's "Polyphonies Concertantes," for piano, trumpet, percussion, and orchestra, is a suite of variations developing a twelve-tone row in accordance with the personal theories of the composer. This difficult work deserves further hearings.

The remarkable Chamber Orchestra of Holland gave us the first performance of a fine Concerto for Clarinet by Jean Rivier, played by the famous French clarinettist Cahuzac.

SUZANNE DEMARQUEZ

MUNICH FESTIVAL

■ The Munich Festival offered a number of good, average repertory operas plus some more unusual works this summer by Handel, Gluck *et al.* The extremely beautiful and impressive performance of Handel's last opera "Deidamia" ("Achilles among the Maidens") really deserved to be called a festival, filled with atmosphere as it was, and unique in quality and presentation. The performances met with great acclaim. Heinz Arnold was the sensitive and understanding producer, his task much aided by Helmut Juergens' imaginative scenery. Meinhard von Zallinger conducted the chamber ensemble drawn from the Opera orchestra and the solo singers (Foelser, Fahberg, Benningsen, Holm, Engen, Proebstl and Wuenzer) deserve the highest praise.

Wagner's "Tannhäuser" was a relative failure, although the same producer and scenographer staged it; both their work and the dances of Rosen were uninspired. Fischer-Dieskau's Wolfram is unrivalled today in singing and acting, and this was a positive element, together with Georg Solti's intense conducting, especially in the Paris version of the Venusberg scene.

Three operas by Mozart and two by Richard Strauss were performed in the small, rebuilt rococo theatre of Freiherr von Cuvilliès. The "Figaro", though showing certain Mozart traditions, could not make us forget Rennert's 1957 Salzburg production of this work. (On the other hand. "Abduction from the Seraglio" did not reach a festival excellence.) Erika Koeth sang Susanna with brilliant mastery. Annaliese Kupper's Countess was noble in the same way as Hanny Steffek's Cherubino was charming and amorous. Herman Prey's Count and Karl Kohn's Figaro did not efface memories of the Vienna interpreters the Vienna interpreters of these roles (Eberhard Waechter and the two Fig-

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aros, Walter Berry and Erich Kunz). However, Prey is a promising singer, as is the young soprano, Eva Maria Rogner. Annaliese Rothenberger (as Blondchen in "Abduction") was the only Mozart interpreter comparable to Koeth. Max Proebstl's Osmin was only average.

Strauss' "Arabella" was conducted by Joseph Keilberth. No changes were noted since the work was done in Salzburg in 1958 and last year at the Vienna State Opera, though Rudolf Hartmann's staging was not quite as atmospheric as in the former productions. Lisa Della Casa was again an ideal Arabella, and Fischer-Dieskau a unique Mandryka. The Munich orchestra played excellently and in my opinion is the best operatic ensemble now in Germany and Austria, excepting the Vienna Philharmonic.

The Vienna orchestra gave a starring performance at the Deutsches Museum, with Karajan conducting Symphony No. 8 by Bruckner. With this work (as well as Handel's "Julius Caesar" and "Deidamia) the festival reached its highest points.

GERHARD BRUNNER

STRATFORD, ONTARIO

■ Music has rightly been relegated to a secondary place on the Stratford Shakespearean Festival program. The problem has been to discover for the music season a format that would fit a limited budget without sacrificing quality. After numerous experiments—with variable success—music director Louis Applebaum seems to have come up with a solution. His plan was to establish a community of musicians on a workshop basis, similar to the one at the Marlboro Festival. To head the workshop, a group of outstanding musicians was imported. These included Oscar Shumsky, violinist; Leonard Rose, 'cello; Julius Baker, flute; Robert Bloom, oboe, and Claudio Arrau, piano (substituting for Russian pianist Lev Oborin, whose participation and master classes were cancelled due to illness). The selection of artists was appropriate; all are teachers as well as performers. Their contribution extended far beyond the general excellence of individual performances, for they provided the inspiration that elicited from the Canadian musicians in the National Festival Orchestra (about 25 members, selected by Applebaum) performances of a caliber frequently hoped for and rarely realized.

The orchestral players, during the two weeks' run of Offenbach's "Orpheus in the Underworld," conducted by Mr. Applebaum, performed chamber music for their own enjoyment, after evening performances of the operetta, and gave impromptu recitals for the actors who were unable to attend the public concerts.

■ "Orpheus," with a new, undistinguished libretto by Robert Fulford and James Knight, was a high-spirited success. Martial Singher (Jupiter) displayed a comedy sense that more than made up for some flaws in vocal resources. There were few members of the large cast who could not be commended for both vocal and dramatic performances. Particularly noteworthy were Irene Jordan (Euridice), John McCollum (Orpheus), Jan Rubes (Pluto), Joanne Ivey (Juno), and Alan Crofoot (Bacchus). Actor Eric House portrayed Public Opinion. The rest of the cast was as vocally pleasing and as handsome as any we have seen on a musical-stage in years.

Among the highlights of the Festival were two Saturday afternoon programs of chamber music. Exciting, musically satisfying and emotionally communicative was a performance of Kodaly's Duo for Violin and 'Cello, by Messrs. Shumsky and Rose. The same program featured Mr. Bloom in a superlative performance of Mozart's Oboe Quartet in F, K 370, ably assisted by Morry Kernerman, violin; Stanley Solomon, viola; and Isaac Mamott, 'cello. Mr. Baker seemed to waste his talents in Poulenc's Sonata for flute and piano, with Carol Pack. But five Canadian musicians fully exploited the good-humored charm of Hindemith's "Kleine Kammermusik."

Mr. Shumsky's inspiration was best

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demonstrated, on the second chamber program, as leader in Mendelssohn's Octet in E flat, with the entire ensemble responding brilliantly to his direction. He exerted a similar, less obvious influence in Mozart's Clarinet Quintet, sensitively interpreted by clarinetist Stanley McCartney. Messrs. Baker and Bloom gave an example of their very smooth best in Telemann's sparkling Trio Sonata for flute, oboe and continuo, with Carol Pack, harpsichord, and Rowland Pack, 'cello.

■ Proof that great things can be accomplished with mediocre music was provided by Rose's interpretation of Tchaikovsky's "Variations on a Rococo Theme" and Arrau's of Weber's Konzertstück in F minor, both conducted by Shumsky. Memorable at the second orchestral concert, if less inspiringly led by Alexander Brott of Montreal, were Bloom's performances of Handel's Oboe Concerto No. 10 in A, and his own "Requiem" for oboe. We also liked Baker's virtuoso display in Telemann's Suite in A minor for Flute and Strings, but we admired even more his interpretation of Bach's Suite in B minor, on an all-Bach program. The latter featured Shumsky in a dramatic performance of Bach's Unaccompanied Sonata in G minor and, at the repeat performance, in the same composer's Chaconne. He was substituting for soprano Lois Marshall, who was suffering from a minor throat ailment at the moment.

The only solo recital of the season was Arrau's, featuring Chopin's 24 Preludes, with a Mozart Sonata and the two Beethoven Op. 27 Sonatas thrown in for good measure. There was much sensitive and brilliant playing, but the results were short of the pianist's best.

Somewhat disappointing was a production called "Shakespeare and Music." Michael Langham, the Festival's artistic and managing director, was a suave narrator; the orchestra played well under Ernesto Barbini; and Miss Jordan provided a measure of vocal distinction. Shakespeare fared badly, however, and as a whole the production was dull.

If audience appeal can be established, Stratford should soon have a music festival to match its dramatic standards.

JOHN KRAGLUND

ROME

■ The outdoor opera performances at the Caracalla Baths include a gigantic production of "Aida" which recreates for the ancient tombs and temple walls some of the atmosphere of spectacles of the past. This is probably the best opera to hear in the outdoor arena constructed among the ancient ruins, for it offers considerable brilliance and at times even grandeur. The four-horse chariot of Rhadames looms up over the rim at rear center and then rushes down the huge slanting stage with vigor. This climax of the triumphal procession astonishes the huge tourist audience, and a few seconds of awesome silence pass before the applause breaks out! At the opening of Act III a nomad and his camel wander across the stage in a moonlit desert setting to add to the realism of the opera. At times more than 200 are on stage in the crowd scenes. And the array of uniforms, horses, musicians, and dancers fills the neophyte opera-goer with an awe that often outrides true appreciation of the opera.

The Teatro dell'Opera of Rome presented Verdi's "Aida" as if it were a great musical revue and not an integrated dramatic work of musical merit. The voices were generally excellent and the chorus was unusually fine. The orchestra played with electronic amplification and often overpowered the voices, especially when the soloists were singing from back or middle stage. The dramatic direction, except for the mass scenes, failed to take advantage of the normal postures of human beings, but this may have been necessary because of the largeness of the amphitheater. Duets were often sung to the audience, rather than to the participating colleague. One of the finest voices, which complemented an equally fine dramatic ability, was that of Amneris, sung by Belen Amparan, of the Metropolitan.

MAURICE FAULKNER

IRENE PETRUCCELLI, *young American soprano, has been engaged by the Rome Opera to sing the role of Leonora in "Forza del Destino" in the coming season.*

BUENOS AIRES

■ A gala performance was given at the Teatro Colon to commemorate the 149th anniversary of our Independence Day After performance of the National Anthem by pupils of the Manuel de Falla Municipal Conservatory under Robert Linkey's baton, the ballet "Symphony" based on Bizet's Symphony was given for the first time, with choreography by Nora Irinova. A ballet without plot, it was faithfully performed by the dancers, and Simon Blech, the conductor, showed mastery of the score. The greatest success was won by Ravel's "Daphnis et Chloe," with a libretto and choreography by Vassili Lambrinos. Jose A. Neglia as Daphnis gave an outstanding performance, and Esmeralda Agoglia was a most effective Chloë. Tulio Boni's chorus was praiseworthy, as was the orchestra under Robert Kinsky.

Previously the Colon concert series was continued when Theodore Fuchs, an intelligent conductor already known here, led an excellent version of the overture to Weber's "Der Freischütz." Grieg's Concerto had a smooth performance by the Chilean pianist Patricio Pizarro. Heard for the first time were ten short "Improvisations" by our countryman Jose Maria Castro, which were well received by the public. The concert ended with the symphony from "Mathis der Maler" by Hindemith, heard in a version which stressed its sumptuous orchestration and rich modern polyphony.

■ The Colon paid homage to Handel when his oratorio "Messiah" was performed in this theatre for the first time.

Conductor Mariano Drago showed that he was thoroughly acquainted with this masterpiece and gave a magnificent reading with the Philharmonic Orchestra of Buenos Aires, the Lagun Onak chorus and soloists, soprano Mirtha Garbarini, mezzo-soprano Franca Golob, tenor Carlos Cosutta and bass Victor de Narké. The text had been translated into Spanish by the Rev. Luis de Malea. There was warm applause for all the participants.

■ During the second part of the Teatro Colon season the first performances in South America were given of Schönberg's one-woman opera "Erwartung" and Luigi Dallapiccola's "Volo di Notte" ("Night Flight"). "Erwartung" had as sole interpreter our own countrywoman Sofia Bandin, who offered a creditable performance of this exhausting role, which portrays a woman's anguish at finding her lover dead in a forest. Ably conducted by Armando Chiesa, the opera was effectively staged by Otto Erhard. But music of this type seems to wake little interest on the local musical scene.

As regards Dallapiccola's opera, another work in contemporary idiom, although the orchestra was successfully conducted by the young Antonio Tauriello, who was making his debut and revealed in a subtle way the score's dramatic character, on the stage there were missing some nuances that showed there was a lack of understanding of the work by the performers. As Riviere, Julio Viamonte gave a correct version of the part, ably assisted by Italo Passini as the radio operator. Haydee Rosa, as the wife of the missing pilot Fabien, acted effectively. Erhard's stage direction was well contrived, Saulo Benavente's stage settings were appropriate, and the chorus had been well rehearsed by Tulio Boni. LEOPOLDO FRIAS

WIESBADEN

■ The Wiesbaden Festival had a strong international flavor this year because of participation by various foreign companies. The Wiesbaden State Opera opened the festival with "Capriccio" by Richard Strauss. This work, one of the last by the composer, is a serene conversation piece set in a white-and-gold hall of a castle near Paris belonging to a lovely Countess, for whose favor a poet and a composer contend. But at the end neither rival is victorious. Robert Heger, of Munich, a great connoisseur of Strauss, conducted and the State Orchestra followed his direction well. Especially effective was the final scene before the mirror by the Countess, portrayed by Hannelore Backrass with noble voice and acting.

A new color was brought to the May Festival by a dancing group from Manila composed of students at the University there, 30 young performers in an interesting program of art and folklore, with a rondella orchestra accompanying the cultist dances.

The Grand Municipal Theatre of Bordeaux presented Lully's great opera "Armide," unveiling the musical beauties of the baroque era. Armide, a Syrian enchantress who lures the Knights of the Cross into her dream gardens to prevent their fighting, falls in love with one of these and, when later she is deserted by him, takes her life. A real spell is created on the stage by means of rapidly changing scenes, a great ballet of demons and spirits of the underworld. The accompanying recitatives and clear beauty of the airs typical of Lully's time are fascinating. Magda Laszlo in the title role had a beautiful presence and a fine voice as assets. The Swiss tenor Ernst Haefliger, as the hero Renaud, matched her art in every respect. The cultivated conductor Jean Fournet led the Wiesbaden State Orchestra in a fine performance.

■ Gounod's "Faust," called here "Margarethe," was presented by the Belgrade Opera as the first of three modern productions staged by Wiesbaden intendant Dr. Schramm, with a stage dominated by four levels, changing with the various scenes. Lighting also played a large role in the production. Miroslav Cangalovic as Mephistopheles revealed a beautiful bass and great acting talent. Drago Starc as Faust and Radmilla Bakocevic as Margarethe were also distinguished by fine voices and expressive delivery. The ballet in the Walpurgis Night scene was of high quality. The intendant, Dr. Oscar Danon, conducted the orchestra.

■ The Rome Opera again paid a visit to the festival, offering "Aida" and "Rigoletto," their settings monumental and perhaps a mite pompous, but the voices in many cases marvelous. The Aida of lovely Floriana Cavalli stood out because of her splendid singing and intelligent interpretation. Gian Giacomo Guelfi's Amonasro (his gigantic stature enhanced by a fine voice) was also admired, as were the other artists. The chorus and the orchestra under Gabriele Santini were outstanding.

In "Rigoletto" the Gilda of Gianna d'Angelo (an American by birth) won the audience because of a voice of beauty, clear coloratura, and expressiveness in her enunciation and acting. Carlo Meliciano in the title role revealed a baritone voice of beautiful volume and clear tones. As the Duke, Giuseppe Gismondo also showed a fine tenor and won much applause with "La donna è mobile." The orchestra, under Oliviero de Fabritiis, was directed by a master.

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CONDUCTORS

Mayor Robert F. Wagner in a ceremony at City Hall on Oct. 15 presented the key to the city of New York to **Leonard Bernstein,** musical director of the Philharmonic Orchestra, on his return from the 10 weeks' tour of Europe and the Near East with his players. The orchestra gave a concert in Constitution Hall, Washington, after its arrival.

In an official welcome to the orchestra, Mayor Wagner, besides the golden city key to Mr. Bernstein, also presented to David M. Keiser, president of the Philharmonic, a scroll of honor. He issued a proclamation designating the week of Oct. 15 "Philharmonic Week." At another ceremony, Fifty-seventh Street, locale of Carnegie Hall and the orchestra's offices, was renamed "Philharmonic Street."

Mr. Bernstein has also been awarded the National Music Council's annual Conductor Citation for outstanding services to American music during the season of 1958-59. It is given to the conductor of a symphony orchestra who performs the greatest number of serious works by native-born American composers.

Herbert Weiskopf has been appointed permanent conductor of the Beverly Hills (Calif.) Symphony Orchestra. . .

Herbert Garber, formerly assistant conductor of the Hartford, Conn., Symphony, will be the associate conductor of the Tulsa Philharmonic Orchestra for its 1959-60 season; **Vladimir Golschmann** is the musical director of this orchestra, which launches an expanded program this year. . .

Antal Dorati will present the American premieres of E. R. Gutsche's overture to his opera "Holofernes" and Gunther Schuller's "Seven Studies on Themes of Paul Klee" (commissioned by Rodgers and Hammerstein) with the Minneapolis Symphony; he will also give the world premiere on Jan. 2 of Roger Sessions' Symphony No. 4, commissioned by Minnesota's Statehood Centennial Committee on the Arts. . .

Ferenc Fricsay has been re-engaged as guest conductor of the Boston Symphony on April 8 and 9. . . **Hans Rosbaud** returns to conduct eight concerts with the Chicago Symphony, including one in Milwaukee. . . **Herbert von Karajan** is conducting the Vienna Philharmonic Orchestra in its second tour of 11 key cities in America and Canada, including two appearances at Carnegie Hall on Nov. 17 and 19. . .

Peter Paul Fuchs, conductor of the Louisiana State University Symphony and of the Opera Workshop at that University, has been elected an honorary member of the Bruckner Society of America. . . **Heinz Unger,** conductor of the York Concert Society of Toronto, will make a two months' conducting tour of Europe this fall, leading the BBC Orchestra, the Stuttgart Philharmonic and Orchestre de la Suisse-Romande. . .

A highlight of the Lima (Ohio) Symphony Orchestra's season, which opened on Oct. 18 under **William Byrd,** its conductor, will be a complete stage performance of Mascagni's "Cavalleria Rusticana" and Offenbach's short operetta "Un Mari à la Porte." Mr. Byrd recently returned from guest appearances with the BBC Orchestra, The Danish State Radio orchestra and that of the Norwegian Radio in Oslo, on his fifth foreign tour. . . **Victor Di Bello,** conductor of the Toronto Pro Arte Orchestra, was appointed conductor of the Hamilton, Ontario, Philharmonic last spring, and will be a guest with the Toronto Symphony for the second year; the Pro Arte will give a 1959-60 concert series in the library of Casa Loma in Toronto. . .

Otto Klemperer has been advised by his physicians not to undertake an American visit this season and has been released by the Metropolitan Opera from his commitment to conduct "Tristan" there in December. Rudolf Bing expressed the hope that he might come here another season. . .

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COMPOSERS

Benjamin Britten is writing an opera based on Shakespeare's "A Midsummer Night's Dream," which will be premiered at the Aldeburgh Festival next June. . .

John Ireland, noted British composer, was 80 years old recently and the anniversary was honored on Oct. 2 at a concert of his works given at the RBA Galleries in London. . . Exchange visits being the order of the day, a delegation of five Soviet composers—**Shostakovich, Khrennikov, Kabalevsky, Dankevich** and **Amirov**—arrived by air in New York on Oct. 23. The National Symphony had invited Kabalevsky to conduct his Third Piano Concerto as guest on Oct. 24, with Abbott Lee Ruskin, 14, a winner in the Merriweather Post Contest, as soloist. Shostakovich's 'Cello Concerto will have its U. S. premiere by the 'cellist Mstislav Rostropovich with the Philadelphia Orchestra on Nov. 6. . .

Lee Hoiby's new opera, "Beatrice," commissioned by WAVE and WAVE-TV, Louisville, had its world premiere in a simulcast over these two stations on Oct. 23, performed by the Kentucky Opera Ass'n. and produced by Moritz Bomhard. It marked the opening of WAVE's new radio and TV center. . . The Twin Cities Trio of Minneapolis in a concert at Carnegie Recital Hall, Oct. 4, gave the premiere of a new Piano Trio written for the occasion by **Vincent Carpenter.** . .

Edmund Rubbra, British composer, is making his first visit to the U. S. He will be present at the concerts of the New Jersey Symphony, Matyas Abas, conductor, on Nov. 3 in Livingston, Nov. 4 in Milburn, and Nov. 5 in Montclair, N. J., when his Viola Concerto is performed with William Primrose as soloist. The work will be given again in Rutherford on Nov. 7. Other functions in his honor are at Juilliard School of Music, where a Composer's Forum will be held at 4 p.m. on Nov. 3; and at Columbia University, where the music department will hold a conference on Nov. 5 at 11 a.m.

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By DONALD W. JOHNSTON

THE NEW CHORAL YEAR

AGAIN the curtin rises on the choral concert season. Most of the backstage preparations have been made with "sweat and tears" in the endless hours of rehearsal. The rough edges in the tone and blend of the ensemble have been smoothed out; the new repertoire learned; and the *rapport* between the singers and conductors established. Only the last-minute polishing is yet to be done. Soon, all over the land the great (and not-so-great) singing organizations will begin to charm their respective audiences with the magic of their concerted voices.

It is heartening, indeed, to see an ever-increasing interest and participation in the many choral groups in this country, despite the inroads that the "electronic age" has made into our way of life. If one requires proof that not everyone has become a spectator in things musical, he need but look to the choirs and choruses in America to see that there are literally hundreds of thousands who weekly lend their vocal prowess to their local choir or community choral group. Then there is in prospect the opportunity to hear the singing of the "big league" choruses, such as the Collegiate Chorale, the Schola Cantorum, the Cantata Singers and the Oratorio Society of New York (to name but a few); surely, we can all feel reassured that great music is more than holding its own.

Judging from the new works that are to be performed, as well as the rescheduling of the established masterpieces of the repertoire, this will be a year of rich promise for all who relish great choral music, beautifully sung.

•

The Oratorio Society of New York has a new conductor this season, Dr. T. Charles Lee. For the past six years he has been the director of the Worcester, Mass., Festival Chorus. He is now preparing the Oratorio Society for their performance of "Messiah" at Carnegie Hall, Dec. 22. Welcome to Manhattan!

•

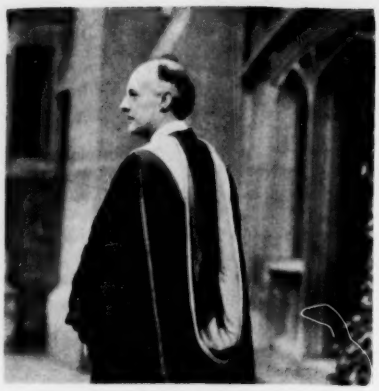
The young conductor, Thomas Dunn, has recently assumed the musical direction of the Cantata Singers, which is now beginning its 26th season. Mr. Dunn has conducted both here and in Europe. In December the Cantata Singers will offer a program of English choral selections. The featured work at this performance will be Benjamin Britten's Cantata "St. Nicholas," with Charles Bressler as the tenor soloist.

•

An extremely busy season is in store for Conductor Hugh Ross and his Schola Cantorum. Dr. Ross conducted the Schola at the United Nation's 14th Birthday celebration, Oct. 24, and a performance of "La Boheme," for the Cherry Blossom Opera, Oct. 30, with members of the Baltimore Symphony under Ross's baton. The Schola will appear at Roslyn, L. I., and at the Rothschild Foundation concerts, during November. Dr. Ross is head of choral music at the Manhattan School of Music.

•

The world premiere of "For the Time Being," a Christmas oratorio with music by Marvin Levy and text by W. H. Auden, will be presented by the Collegiate Chorale, at Carnegie Hall, Dec. 7. The Chorale will share the stage with the Symphony of the Air, with Margaret Hillis conducting. Soloists will include Lucine Amara, Maureen Forrester, Reri Grist, Robert Rounseville Martial Singher and Ezio Flagello. Claude Rains will be the narrator.



DR. CLARENCE DICKINSON

A special tribute was paid to Dr. Clarence Dickinson at the Sunday morning service, Oct. 18, by the minister and congregation of the Brick Presbyterian Church, Park Avenue and 91st St., honoring him for his 50th year as organist and choirmaster of that church. Dr. Dickinson, famed organist, composer and author, played two of his compositions, "Berceuse" and "The Joy of the Redeemed." Dr. Dickinson was honored by the School of Sacred Music at Union Theological Seminary on Oct. 27, when they dedicated their new building, which has been named Dickinson Hall in honor of him and his late wife. The School of Sacred Music was founded by Dr. Dickinson in 1928, and he served as its director until 1945.

STACCATO NOTES

The **Dorian Chorale,** conducted by Harold Aks, will give its annual concert at Town Hall, Nov. 12. . . The choir of Holy Trinity Lutheran Church began its monthly Vesper Services, Oct. 25, with Bach's Cantata No. 80 and Handel's "Psalm 112" as featured works. On Nov. 22 Rossini's "Stabat Mater" will be performed. Soloists for the various works this season will be: Carolyn Friday, soprano; Carol Jones, alto; Frank Karian, tenor; and Craig Timberlake, bass. John Weaver is the organist and director. . . As the first in a series of Special music services, "Music of the Mass through the Centuries," Mozart's "Great Mass in C Minor" will be sung Nov. 5 by the Church of the Incarnation. The orchestra and chorus will be under the baton of Thomas Dunn. Judith Raskin is soprano soloist. . .

Celebrating the 150th Anniversary of the Park Avenue Christian Church, that choir, under the direction of **Solon Alberti** will present a festival of oratorios and special concerts. The first oratorio given was a performance of "Messiah" on Oct. 25. Scheduled for Nov. 22 is Rossini's "Stabat Mater." (By the way, Mr. Alberti invites all singers who wish to learn the oratorio repertoire, to audition for his Park Ave. Christian Church Choir.) . . .

Gena Branscombe, composer and choral conductor, will act as adjudicator for the Welsh Eisteddfod, in Hamilton, Ontario, on Nov. 22. This is a competition for vocal and instrumental soloists and ensembles. . . Jack Ossewaarde, organist and choirmaster of St. Bartholomew's Church, has planned a full season of sacred works, to be given each Sunday afternoon at 4 o'clock. The "German Requiem" of Brahms will be presented in two parts during the first two Sundays of November, followed by Britten's "Rejoice in the Lamb"; Bach's "God's Time is Best"; and Mendelssohn's "Hymn of Praise" on succeeding Sundays during November. Soloists will be Ruth Diehl, soprano; Jean Sanders, contralto; Lucius Metz, tenor; and Myron Sands, bass. . . Virgil Fox, of the Riverside Church gave an organ recital there Nov. 1. Choral concerts to follow during the month will be "Dona Nobis Pacem" by Vaughan Williams, Nov. 8; Psalm 48, 113 and 24 settings by Elgar, Handel and Boulanger, respectively, on Nov. 15 and Smyth's "Mass in D" will be performed on Nov. 22. Richard Weagly is the Director, with Louise Natale, Doris Okerson, Robert Price and John Fleming as soloists. The Riverside choir has 90 members. . . Verdi's "Requiem" was the first of a series of four oratorios to be given by the Canterbury Choral Society, under the direction of Charles Dodsley Walker. The soloists included Ellen Faull, Rosalind Elias, Gabor Carelli, and Louis Sgarro. On Dec. 20, Part I of Handel's "Messiah" will be sung; on Feb. 28, Honegger's "King David" and on May 1, Haydn's "Creation." The Society has a chorus of 100 and an orchestra of 50. . .

Several agencies serve as clearing house for permanent positions as well as substitute jobs for conductors, singers, organists, pianists, and choruses, in both sacred and secular categories. Some of the leading offices include: Accompanists Unlimited, the Frank Karian Musical Artists; Hall-Bynum Management; and Inga Wank. Anyone desiring artists for church solo or chorus work; choral conductors; oratorio, or chorus positions can contact one of these agencies.

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At 13th annual Summer Master Class of SOLON ALBERTI *(3rd from left) at U. of Utah are l. to r.,* DR. RAY OLPIN; CHARLENE SNOW, *accompanist for class;* MELBA EGBERT, *mezzo-soprano, and* RICHARD DASTRUP, *tenor, the two winners of University scholarships for study with him this year;* ANNE BENION, *soprano winner of the scholarship last summer; and* DR. VICTOR A. FIELDS, *visiting lecturer.*

NASM to Meet in Detroit

The National Association of Schools of Music will hold its annual meeting at the Statler-Hilton Hotel in Detroit on Nov. 27 and 28. Highlights of the program will include addresses by Dr. Lyle Nelson, member of the University of Michigan faculty and president of the American College Public Relations Association, on his visit to Russia with six other educators; and by Dr. Howard Hanson, director of the Eastman School of Music; a concert by the Detroit Symphony under Paul Paray with Gina Bachauer as piano soloist; and a panel on the new regulation of the American Association of University Women concerning the eligibility of holders of professional degrees for membership. The NASM's officers include Thomas Gorton, president; Frank B. Jordan, treasurer; Duane Branigan, vice-president; and Thomas Williams, secretary.

Juilliard Opens 55th Academic Year

The opening of the fifty-fifth academic year of Juilliard School of Music was marked by Convocation ceremonies in the School's Concert Hall on Oct. 7. William Schuman, president, welcomed the students and faculty members and introduced two speakers, Vittorio Giannini, composer and member of Juilliard's composition faculty for many years; and Robert Mann, first violinist of the Juilliard String Quartet and a member of the School's chamber music faculty.

The School announced that through competitive examination-auditions some 340 scholarships in varying amounts, and including the fields of both music and dance, have been awarded for the current academic year. Approximately 650 students are enrolled in the School's Regular Division (college-age students). Included in this number are nearly 100 foreign students representing 32 countries. In addition, some 675 youngsters are enrolled in the School's Preparatory Division and an additional 150 students are enrolled for isolated class studies through the School's Extension Division.

Bergsma To Succeed Goldman As Chairman Of Juilliard Department

William Bergsma, American composer, has been named Chairman of Juilliard's Department of the Literature and Materials of Music, it was announced by William Schuman, president of the school. Mr. Bergsma will also become Chairman of the School's Composition Department.

As chairman of the Department of Literature and Materials of Music, Mr. Bergsma will be replacing Richard Franko Goldman whose resignation as of June, 1960, was accepted with regret by President Schuman. Mr. Goldman, who joined the Juilliard faculty in 1946, and has served as Chairman of the Department since 1953, felt obliged to relinquish his duties at Juilliard owing to increasing commitments as conductor.

Mr. Bergsma has been a member of the faculties of the Literature and Materials of Music and Composition since 1946. He is a graduate of Stanford University and holds a Master of Music Degree from the Eastman School of Music. His numerous compositions include a symphony, three string quartets, and an opera, "The Wife of Martin Guerre," first performed at Juilliard in 1956. He will assume his new duties with the beginning of the 1960-61 academic year.

Manhattan School Opens With Record Enrollment

At the opening of the 43rd season of the Manhattan School of Music on Sept. 25, the largest enrollment in its history was reported by John Brownlee, its director. Speakers at the Convocation exercises included Hugh Ross, choral conductor, and Vittorio Giannini, composer.

Two important gifts of recordings were announced by Dr. Brownlee—5,473 from Mrs. Kate Seaman, in memory of her late husband, George Seaman, who owned the Record Hunter shop, and 9,656 from the Columbia Broadcasting System. He also announced that Charles Kullman, Metropolitan Opera tenor, will join the faculty of the voice department.

Eastman School Begins New Term

In this age of science, America must not lose sight of the vital importance of art and other matters of the spirit, Dr. Howard Hanson reminded the opening convocation of the Eastman School of Music, of which he is director. "We must realize that without human understanding, without sensitivity, without spiritual awareness, man's scientific progress avails him little," he said.

Dr. Hanson introduced the following new members of the Eastman School faculty and staff: Anna Kaskas, former Metropolitan Opera mezzo-soprano, who succeeds Josephine Antoine in the artist voice faculty; John Henry Beck, former Eastman School student, in the percussion department; William J. Cerny, piano and teacher of experimental courses in intellectual music; Phyllis Irene Clark, piano; William T. Cheswell, French; Jared Bogardus, preparatory piano; Verne B. Reynolds, French horn instructor and first desk member of the Rochester Philharmonic Orchestra; Mrs. Nona Bodge, administrator in charge of men's residence.

Dr. Hanson reported that in addition to other distinctions won by the Eastman School in the last year, four of 13 national Wilson Fellowships, representing the highest type of musical and scholarship attainment, went to Eastman graduates.

Casals to Teach Class at University of California

Pablo Casals will conduct a master class in 'cello and violin at the University of California at Berkeley next spring. It will be limited to 20 performing students, and held on three days a week in April, 1960.

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SCHOOL NEWS

■ **New School of Music,** Philadelphia, has begun rehearsals of its Professional Training Orchestra. Franco Autori will be in full charge of the orchestra and be assisted by Mehli Mehta, violinist of the String Quartet and former assistant concertmaster of the Hallé Orchestra under Barbirolli. Irwin Eisenberg, violinist, and Charles Brennand, 'cellist, both of the Philadelphia Orchestra, will assist Mr. Autori as coaches in the string sections.

■ Anne Christine Fuller, Dutch pianist, has been added to the piano department of the New School of Music. Jerry Jerome, first oboe with the Wilmington Symphony and former member of the Halifax Symphony, has joined the faculty also.

■ Carola Goya and Matteo, who for four seasons have headed the Ethnic Dance Department at Jacob's Pillow University of the Dance, have been appointed directors of the newly organized Department of Ethnic Dance at the **American Theatre Wing,** New York.

■ **Northwestern University** announces that it will give a three-day series of music by the French "Group of Six" on Jan. 29 to 31, 1960, including vocal, piano and chamber music. Features will be Honegger's oratorio "Jeanne d'Arc au Bucher" and Poulenc's opera "Dialogue of the Carmelites," the latter in a full stage production.

Visiting artists at Northwestern this year will include André Marchal, French organist, in recital series, Feb. 1-5; Lotte Lehmann in a series on song interpretation, April 11-29; and Vronsky and Babin, two-piano team, May 9-20. All of these artists will give master classes.

■ **Boston Conservatory** of Music announces the addition of Serge Conus, distinguished French pianist and composer, as artist-in-residence. After arriving in the U. S., he will play a series of radio and faculty recitals surveying four centuries of piano literature. Also new to the faculty are Francis Findlay, Professor of Music Education, and Dr. Richard Bobbitt, Dean of the Barkley School of Music, who will teach Music History.

■ Rose Bampton (Mrs. Wilfred Pelletier), the noted opera and concert soprano, will become a member of the Music Department of **Adelphi College** this season as teacher of voice, it was announced on Oct. 5 by Dr. Paul Dawson Eddy, president. He simultaneously announced the establishment of the Rose Bampton Scholarship, the winner of which will be awarded private lessons with Miss Bampton in the 1959-60 academic year.

■ **Eastman School of Music's** annual Kilbourn Hall Chamber Music Series opened on Oct. 13 with an appearance by the Eastman String Quartet, which will be heard again on Dec. 8 and March 29. Others to appear are Julian Bream, flute and guitar player, Nov. 17; the Stanley Quartet of the University of Michigan, Jan. 19; Millard Taylor, violinist, March 1; Marcel Grandjany, harpist, March 8; and the Rococo Ensemble, April 5. All concerts take place on Tuesday evenings at 8:15.

■ **Music Associates of Aspen** have announced that the festival at Aspen, Colo., of which Izler Solomon is the concerts director, Norman Singer is executive director, will launch a two-year Beethoven Festival in 1960, Aaron Copland, whose 60th birthday anniversary falls in that year, will also be honored and will attend the third annual Conference on American Music.

■ A new graduate program leading to a Master of Sacred Music degree is being undertaken for the first time this fall by the **Boston University** School of Theology in cooperation with the University's School of Fine and Applied Arts division of music, according to an announcement by Dean Walter G. Mueller of the School of Theology. Coordinator of the program is Prof. George H. Faxon, chairman of church music at the School of Fine and Applied Arts and a member of the School of Theology faculty. Candidates for the degree, which will require 60 semester hours of work in a two-year program, will combine training in theology with instruction in sacred music.

■ **Queens College** announces that the composer Luigi Dallapiccola is returning this autumn as a member of its faculty. He is one of five faculty members who have been commissioned to write works for dedication of the new Music and Speech Building on Queens campus, the others being Vittorio Rieti, Sol Berkowitz, Gabriel Pontrier and Leo Kraft.

■ **Princeton University** was the scene from Aug. 17 to Sept. 5 of a three weeks' seminar on music sponsored by this University and the Fromm Foundation. The director was Roger Sessions, Professor of Music, and others from the faculty taking part were Ernst Krenek, Milton Babbitt, Robert Craft, Edward T. Cone; visiting lecturers included Aaron Copland, Edgar Varese and various performing artists. The Lenox Quartet was heard in works by Krenek, Ernest Bloch, Webern, Bartok, Sessions, Babbitt, Leon Kirchner, and Gunther Schuller.

■ Marilyn Horne, soprano, will present the ninth annual Koldofsky memorial concert at the **University of Southern California** School of Music in Bovard auditorium on Tuesday, Dec. 8, at 8:30 p.m.

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Bulletin on Request

Leonard Bernstein was honored at a dinner and convocation at Temple University in Philadelphia, Oct. 16, on his return from Europe and received an honorary degree of LL.D. . .

■ The Musicians Club of New York, A. Walter Kramer, president, announces the winners of their Fifth Annual Artist Awards are Jean Kraft, contralto, of Menasha, Wisc., and Joseph Williams, dramatic tenor, of Bastrop, La., who received $500 each. Judges were Edgar Schofield, Carole Longone and Anne Hamlin.

■ Scholarships awarded by **Chicago Conservatory** for the 1959-60 season include the $1,000 "Francois D'Albert" scholarship for violin study to Vica Sechi, a former student of D'Albert in Hungary; the $500.00 Alexander Sebald scholarship, given in memory of the great Hungarian violinist who was a member of Chicago Conservatory until his death, to George Baziotopoulos; the Loro Gooch Memorial Scholarships for $300.00 and $200.00 for voice study to Faye Montgomery and Valija Mellins; and Alexander Guroff Scholarships ($200.00 and $100.00) offered by the Fine Arts Guild of Glenview, Ill. to Phyllis Dreasen and Bruce Whisler.

Irene Albrecht, well known pianist and coach-accompanist, has been added to the faculty of Chicago Conservatory as conductor of classes for the training of accompanists.

The Government of Venezuela, through its ministry of Education and Culture headed by Señor Hector Gourvenor, on Aug. 28 presented Chicago Conservatory with a large picture of the late Mme. Teresa Carreño, eminent Venezuelan pianist, as evidence of international good will. The picture is the artist's original sketch for a mural later painted in the Armed Forces Club of Caracas. It was brought to the Conservatory by Venezuelan delegates to the Pan-American Festival then in progress, and was accepted by Rebecca N. Gooch on behalf of the staff. After the presentation, Barbara Vursell, soprano, accompanied by faculty member Blanche McGuire Zhouk, gave a program of Spanish songs, and the delegation was entertained at Brunch, South American style.

■ The American Conservatory, of Chicago, has announced the appearances in recitals and opera of a number of artists who have studied with its faculty members. Suzanne Johnson, mezzo-soprano, student of Miriam Knauf, who appeared in the semi-finals as "Miss Illinois" in the recent "Miss America" contest at Atlantic City, won the special talent award in singing. Later, she was invited to sing at the reception given by President and Mrs. Eisenhower for Premier and Mrs. Nikita Khrushchev at the White House. Susan Winchester, soprano, from the Frances Grund studio, has been engaged by the Chicago Lyric Opera to sing a supporting role in Janacek's "Jenufa," which will have its first performance of the season on Nov. 2. Bernard Izzo, of the Conservatory faculty, sang the role of Morales in "Carmen" on opening night. He will also appear in other performances of "Carmen," "Turandot," "Gioconda," and "Masked Ball." The Ballet Guild of Chicago presented "The Theme" by Neal Kayan on its program of ballets by Chicago choreographers at the Eighth Street Theatre on Sept. 27. Mr. Kayan, for several years a piano student of Aletta Tenold and theory student of Stella Roberts, conducted the orchestra for the entire program. Dennis Moffat, student of Hans Heniot, was the solo pianist and accompanist for a group of entertainers on a U.S.O. tour of military installations in Alaska during the month of August. Sunya Lindseth, for many years a student of Frances Grund and coaching recently with William Browning, has been engaged to sing leading lyric soprano roles with the Freiburg Opera in Germany.

■ Mary Bran, Hollywood impresario, has announced the following events in her 19th consecutive season: at Philharmonic Auditorium she will present The Vienna Philharmonic Orchestra, conducted by Herbert von Karajan, Nov. 11; Andres Segovia, Feb. 15; the Bach Aria Group, March 5; and Anna Russell, March 12. In the Wilshire-Ebell Theatre she will present Samson François, pianist, in his Los Angeles debut, Nov. 21; the National Ballet of Finland, Nov. 25; Marais and Miranda, balladeers, Jan. 23; Jose Greco and his Spanish Ballet in five performances, Feb. 24 to 27. The New Civic Auditorium at Santa Monica will house a series including the Ballet of Finland, Nov. 27; Segovia, Feb. 14; Bach Aria Group, March 4; Anna Russell, March 11; the Festival Company of Norway, Feb. 21; and "A Weekend in Paris."

IN BRIEF

■ Staten Island will see the **Richmond Opera Company** in five works this season, performances being at the St. George Theatre beginning at eight o'clock. "Il Trovatore" on Nov. 9 will present Eileen Farrell, Margery Mayer, Giovanni Consiglio and William Wildermann. "Cavalleria" and "Pagliacci" on Dec. 8 will be sung by Licia Albanese, Daniele Barioni, Rudolf Petrak and others. "Tosca" on Feb. 9 will present Miss Albanese, Mr. Barioni and Frank Valentino, and "Faust" on April 4 will enlist Mina Cravi, Gabor Carelli, Mr. Wildermann and others.

■ The Leschetizky Association will hold its annual celebration of Paderewski's birthday, Nov. 6 at 8:30 p.m., in the concert hall of the Association at 15 East 65th St., New York, when the members will hear a recital by Marion Zarzeczna, young Polish-American pianist, who made her debut at Town Hall in 1953 as winner of the Leschetizky Debut Prize. The recital will be a benefit for the Debut Fund of the organization.

STUDIOS

■ Award winners from the studio of Esther La Berge of Chicago, recently announced, are: John Eoyang, baritone, the Crescendo Club award of $200.00; Lowell Alexander, tenor, the Mary Ganz award of $250.00; and Carolyn Brown, soprano, winner of a Preparatory Department scholarship of $50.00.

Irene Gut, a former pupil of Esther La Berge and Martial Singher who is now leading soprano of the Darmstadt (Germany) Opera Company, recently sang in performances of Mozart's "Titus," D'Albert's "Tiefland," Britten's "The Turn of the Screw" and Verdi's "Rigoletto."

■ Helen James, soprano from the Maxine Dorelle studio, was the soloist at Spencer Memorial Presbyterian Church, Brooklyn Heights, during July and August in Miss Dorelle's absence. Miss Dorelle, singer and teacher, resumed her position on Sept. 13. She has a busy schedule with a large class of students and her own singing engagements. Several of her students will appear in recitals and other engagements this season. Miss James will sing in recital on Nov. 18 at the 136th St. New York Public Library Branch.

■ The Studio of Song, a summer workshop for singers at Diamond Point, N. Y., on Lake George, under the direction of Donald W. Johnston, recently concluded its seventh season. Productions of operas, chamber music and vocal recitals and drama presentations were given this year. The season included an International Folk Festival, three concerts by a string ensemble drawn from the U. S. Air Force Symphony personnel, performances of "La Boheme" "Hansel and Gretel," Kurt Weill's folk opera "Down in the Valley," and "Rigoletto." In addition to Mr. Johnston, assisting members of the directing and teaching staff are Gladys Mathew, James Lucas, Paul Ernst Fink, Margaret Nickerson, William Mount and Warren Michon. Aida Alvarez gave classes in dance and choreographed the productions. Steere Mathew is the business manager, and Wesley Herbert his assistant.

■ The New York Singing Teachers' Association opened its season with a general meeting on the evening of Oct. 20, with Fannie Hurst, the author, speaking on "Careers." The meetings of the organization are being held this year at the Laurelton Room of the Hotel Wellington.

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JEANETTE SCOVOTTI, *lyric-coloratura soprano, winner of the* 1959 *Recital Award of the New York Singing Teachers Association was presented in recital at Town Hall on Sept.* 29. *(Story on page* 16.)

A campaign to improve conditions in their field is being launched by the Association of Professional Sacred Singers, of which Floyd Worthington is president. The group, organized in New York in 1956, aims to "strengthen and improve relations between singers, churches and temples." The Association hopes that, through its efforts, "salary and working conditions can be established that will be regarded as just by performer and employer." Those desirous of contacting the organization may address the Executive Secretary, Penthouse Studio, 135 East 53rd St., New York 22, N. Y.

AWARDS

■ The first prize in the Nicola Paganini Competition in Genoa was won by Stuart V. Canin, 33, from the Juilliard School of Music, on Oct. 10. The second award of $1,280 was given to Siegfried Gawriloff, 33, a German entrant from the Leipzig Conservatory. Mr. Canin was presented in a gala concert on Oct. 12, performing on a Guarnieri violin which was once owned by Paganini.

■ The International Music Competition in Geneva in September resulted in two awards in the voice division to American entrants. Lois Laverty, 25, of Harrisburg, Pa., won the second prize for women singers of 600 Swiss francs, no first prize being awarded this year. Sarah Baum, 25, of Beverly Hills, Calif., won a medal in the same contest.

■ The Huntington Hartford Foundation Award of $5000 will be presented this year to composer Howard Hanson, it was announced by Dr. John Vincent, Foundation director. The Hartford Award, the largest annual American prize of its kind, is presented each year to an artist, composer or writer who is considered by the board of judges to have made a contribution of outstanding significance to the arts throughout his career. Previous recipients include the painter Salvador Dali and the poet Robert Frost.

■ Susann Hackett McDonald, of New York City and Rock Island, Ill., won $2,000 (second prize) in the First International Harp Festival and Contest held in Jerusalem and Tel Aviv in September. First prize, a $3,500 Princess Louise Harp donated by Lyon and Healy, was won by 19-year-old Susanna Mildonian, of Italy. The other awards, in order, were: Edward Witsenburg, Holland, $1,500; Elizabeth Fontan Binoche, France, $1,250; Bertile Huguet, France, $750; Marie Lise Nadeau, Canada, $600; Lynn Alison Turner, U. S., $500; Jean Claude Dubois, France, $400; Ursula Eva Hanggi, Switzerland, $300, and Jeanine de George, France, $200. Each winner also received a commemorative medal. Miss Mildonian, Miss McDonald and Mr. Witsenburg were heard as soloists with the Israel Philharmonic Orchestra in Tel Aviv and the Kol Yisrael Orchestra in Jerusalem. Miss Mildonian is also scheduled to be heard with the Concertgebouw Orchestra in Amsterdam, with the Paris Radio Orchestra and that of the Academy of Santa Cecilia in Rome. The jury for the contests included three members from the United States, Marcel Grandjany, of the Juilliard School of Music; Mrs. Eileen Malone, of the Eastman School of Music; and Carlos Salzedo of the Curtis Institute of Music, as well as many other eminent musicians.

■ Catherine Wallace, 22, soprano of Pittsburgh, Pa., was named winner of the 1959 auditions for the annual Marian Anderson Scholarship. Miss Wallace will receive $1,000 as her first prize award. In a tie for second place were Paul Huddleston, 27, tenor of New York City, and Thomas Carey, 28, baritone of Brooklyn. Ann Lee, 25, soprano from Korea living in Boston, was named third prize winner. The amounts to be given to the second and third prize winners have not been determined.

A feature of the Anderson auditions is an award to one of the previous year's winners, and this prize of $100 was granted this year to Helen Cox Raab, 24, contralto, of New York City.

■ The directors of the Bruckner Society of America have awarded the Bruckner Medal to Sir John Barbirolli, conductor of the Hallé Orchestra, Manchester, England, and the Mahler Medal to Dr. Herman Neuman, musical director of Station WNYC. The latter Medal was presented to Dr. Neuman by Harry Neyer, vice president of the Society in a program broadcast over WNYC. That of Sir John was presented at the conclusion of the Swansea Festival on Oct. 17 in Wales, where he conducted the Bruckner Fourth Symphony.

■ Mrs. Serge Koussevitzky, president of the American International Music Fund, Inc., has announced the continuation of the Recording Guarantee Project for another two-year period. As in the past two seasons, contemporary works hitherto not available on records will be recorded on tape during the seasons 1959-60 and 1960-61 while being performed at regular concerts of the leading symphony orchestras of North America participating in the project. The tapes will be auditioned at the close of the season 1960-61 by a jury of three eminent musicians who will recommend works for commercial recording under a guarantee by the American International Music Fund. Copies of all of the tapes thus made will be deposited in the Library of Congress, the Edwin A. Fleisher Music Collection in the Free Library of Philadelphia and the public libraries of Cincinnati, Dallas, Los Angeles, Minneapolis and New York City. Mrs. Koussevitzky stated that the continuation of this Project for two years was made possible by the extension of the approval of the American Federation of Musicians and by a renewed grant from the Rockefeller Foundation.

■ Brown University's department of music in connection with the Wassili Leps Foundation announces a Prize Award in Composition for a choral work open to any resident of Rhode Island, including students; entries may be for any combination of voices, with or without instruments, with text (sacred or secular) in English or Latin, with performance time not less than three minutes or more than ten. The winning work will be published by Boosey & Hawkes. Closing date is March 4, 1960, and MSS may be sent to Wassili Leps Foundation, Dept. of Music, Brown University, Providence 12, R. I.

■ The Commander's Cross of the Order of Merit was conferred upon George Szell by Dr. Margarethe Bitter, Consul at Cleveland for the Federal Republic of Germany, in Severance Hall following the opening of the Cleveland Orchestra's 42nd season.

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N. Y. Concert Beat

(*Continued from page* 17)

metal stick. The music, though fairly atmospheric, does not impress one as being very original—in fact, a somewhat western conception with a bit of native flavoring.

Haydn's little opera is delightful. It shows a strong sense of characterization and contains some delicious arias and ensembles.

Judith Raskin was the outstanding vocalist as Grilletta, with a bright and perfectly produced voice, scoring particularly in her aria "What Veils of Worry." Ralph Herbert as the stuffy apothecary, Sempronio, exhibited fine traits as a character actor and singer. Norman Kelley as the shy suitor, Mengone, showed a sense of style if his vocalization was somewhat variable. Madelyn Vose as Volpino, who also pursues Grilletta, was effective in this "travesty" role. The solos and ensembles were accompanied in excellent style by the orchestra under Mr. Scherman's energizing baton. L. R. T.

Ivan Davis, pianist, Oct. 21, E—The Texas-born pianist, who won the 1955 National Federation of Music Clubs Young Artists Competition and who later studied in Italy as a Fulbright Scholar, made an imposing New York debut playing an interesting and difficult program, ranging from Mozart's Sonata in F Major (K. 332) to Schumann's "Abegg" Variations, Liszt's Sonata in B minor, two sonatas by Scarlatti, a first New York performance of Samuel Barber's "Nocturne" and Prokofieff's Sonata No. 6.

To learn that Mr. Davis has accumulated more international prizes than almost any other American pianist is not surprising, for he plays with an air of authority and assurance, and demonstrated a sensitive musical intelligence as well as skillful fingers. His performance of Schumann's variations was especially convincing, with its carefully shaped phrases and dynamic variety, and suggested an affinity for romantic music that has come to seem relatively uncommon among younger pianists. Mr. Davis, however, was also at home in other musical eras; he opened the second half of his program with a spirited and cleanly executed performance of two Scarlatti sonatas. Barber's "Nocturne (Homage to John Field)" proved a pleasing combination of romantic mood and style with a light spicing of contemporary harmonic ideas. The composer was present to acknowledge the warm applause. M. R.

Lucerne Festival Strings, Oct. 23, E—Heretofore heard only on recordings, the Lucerne Festival Strings gave an impressive first concert in the U.S. providing an evening of smooth and discerning interpretations of Bach, Vivaldi and Hindemith. Irmgard Seefried, who sang Bach's cantata No. 202, "Weichet nur, betruebte Schatten," and Wolfgang Schneiderhan, who played Bach's Concerto in E major, were the soloists with this admirable ensemble. The Lucerne Festival Strings are made up of 13 musicians, including three young women. The program began with a Concerto in A major by Vivaldi and "Five pieces" for string orchestra by Paul Hindemith. Harry Schulman, American oboist was the guest obbligato player for the Bach cantata, which Miss. Seefried sang with her usual assurance and understanding, displaying a voice of rich color and warmth. Rudolph Baumgartner, co-founder with Mr. Schneiderhan of the L.F.S. in 1955, and Mr. Schneiderhan played Bach's Concerto for Two Violins, with great distinction. This group is of the highest quality, the homogeneous playing, tempo and interpretation of the ensemble connotes a complete inner musical discipline on the part of each member rather than one levied from without. Mr. Baumgartner provides whatever direction is needed from the first violinist's seat which he occupies. M. R.

Hans Richter-Haaser, pianist, Oct. 28, E—The debut recital of this distinguished German pianist was inevitably an important occasion. It soon became plain that the artist represented the authentic tradition of German romanticism with plenty of the grand manner into the bargain. Mr. Richter-Haaser imparted a philosophic artistry to every utterance: and it was an artistry of the first order. Schumann's Fantasy in C major was treated with a superb richness of cantabile tone where the intensity of Lieder was concentrated into the melodic lines. Beethoven's "Appassionata" was a triumph over the endless number of routine performances this work gets. The music unfolded with a masterly sense of drama and panache, although the slow movement lacked the utter simplicity owed to its place between the tempestuous outer movements.

In the context of Schumann, Beethoven and Brahms, Stravinsky's Sonata was a welcome relief. The neo-Mozartian melody was beautifully caressed into life and the "sewing-machine" texture was deliciously handled. Such warmth of performance too much emphasized the mimic quality of the work, making it too pleasantly gracious. The performance of the Brahms Variations and Fugue on a Theme of Handel continued a tendency noticed earlier in the evening—an increase in tempo and inaccuracy. The fast variations became very fast and some of the attacks became vicious. But this was as nothing compared to the expansive quality of the interpretation. P. D.

CARNEGIE RECITAL HALL

Raymond Michalski, bass, Sept. 29, E—The young American bass gave his New York debut concert with resounding success. Endowed with a superior lyric voice and a fine singing spirit, Mr. Michalski sang an exacting program with considerable ease. He displayed a remarkable agility to bring color and nuance to the varying needs of his songs. This was especially apparent in his Hugo Wolf group, which he performed admirably. The program included numbers by Handel, Purcell, Duke, Mittler, McGill and Bridge as well, also the "Six Polish Songs" of Poulenc. Mr. Michalski climaxed the concert with a dramatic and imaginative performance of Prince Galitsky's Air from "Prince Igor" by Borodin. Franz Mittler was the excellent and sensitive accompanist. D. J.

Margot Rébeil, soprano, Oct. 24, 5:30—A program of songs all of which were given first N. Y. performances was a feature of Miss Rébeil's recital. The most eminent figure represented was Darius Milhaud, with three fine-textured poly-tonal movements from his "Cantate Nuptiale," a setting of the Song of Songs. Among those present to bow was John Edmunds, who contributed three songs to texts by Madeline Gleason and "Five Epitaphs" on poems by Sylvia Townsend Warner, of which "Elizabeth," with a Bachlike accompaniment in the piano, held delicate grace. Don Ashwander was the composer of four melodious and likable songs, "The Locust" (originally with harmonium accompaniment), "Lullaby," "Four O'Clocks" and "The Tree." Ray Green contributed four atmospheric but difficult works to Sandburg verses, of which Miss Rébeil made "Fog" particularly effective. Ned Rorem's "The Clouds" was also effectively done. In a group labelled "four café songs," including Ashwander's "The Tree," "Hantise, Paris 1928" by an "unknown composer," and "Another Summer Gone" with music by Willard Straight and text by David Eddy, the soprano did some of her most captivating singing. R. K.

HUNTER COLLEGE AUDITORIUM

National Grass Roots Opera Company, Oct. 8, E—Before a gathering of some 500, made up largely of concert managers, vocal coaches and teachers, critics and local operatic representatives, ten members of the National Grass Roots Opera Company performed "Die Fledermaus" in such a way as to make the audience sit up and take notice of this company, which they had all heard about but had not heard. It's a pretty sure bet that the N.F.R.O.C. will reach its objective of making Opera in English a means of mass entertainment in America.

Despite the absence of full orchestra, ballet and chorus, the well-trained members of the cast sang and acted with a professional sureness that many small opera companies never quite attain. Each member handled the role assigned to him convincingly. Especially effective were Naomi Blake and Tom Paul, as Adele and Prince Orlofsky, respectively. The costuming and scenery were especially good, proving that imagination rather than a huge production budget is needed to suggest a locale effectively.

Dobbs Franks, the musical director, and John Newfield, the stage director—in fact, everyone connected with this fine outfit—should be congratulated. M. R.

BROOKLYN ACADEMY OF MUSIC

"La Traviata," Oct. 10, E—The salient feature of the Brooklyn Opera's "Traviata" was the debut of Skitch Henderson as an operatic conductor. The results showed that Mr. Henderson has a thorough knoweldge of the score and that he has mastered the conductor's craft to the point that he can impose his will on the orchestra. However, his conception of "La Traviata" is quite inflexible rhythmically, and for the most part he chose such vertiginous tempi that the singers were hard pressed to keep up. He was fortunate in having principals who were so experienced and secure technically that they could hold the pace, albeit a bit breathlessly at times.

Elaine Malbin, a last-minute replacement for the indisposed Rita Wynne, was an extremely effective Violetta. Calvin Marsh made a fine Germont, and Gabor Carelli was the Alfredo. Judith Mallin, Roy Hausen, Linda Ware, Adrien La Chance, and Carlo Tomanelli completed the cast. Fausto Bozza was the stage director. All in all, it was a good show in spite of the fast pace. C. E. R.

UP AND DOWN THE GUILD KEYBOARD

(The National Guild of Piano Teachers)

By GRACE WHITE

Teacher-Aid

Billye Mullins Smith of Winter Haven, Fla., has made a contribution to piano teachers with her "Piano Repertoire Guide." All publishers are represented. There are points on which individual teachers will differ, but Mrs. Smith has assembled her material in a most usable form and the volume is available for quick reference. Washington could use Mrs. Smith's talent for classification!

Communication

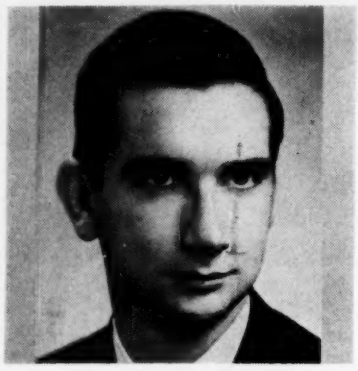
Dr. Sidney Pollack, dentist, of Richmond, Va., and his wife, Minna, were music students in their undergraduate days. He studied the violin in Syracuse University, and she the piano at the Cincinnati Conservatory. He continued studying while working for his Doctorate at Ohio State University. They now have a married daughter and a son in college. Dr. Pollack has been President of his Temple, Luncheon Club, Country Club, and active in civic affairs.

All this has not prevented him from keeping up his playing. He says: "Making music oneself offers a special kind of relaxation that nothing else does. I don't play for audiences now as I did in college, but a good sonata evening with my wife, or some quartet playing with friends helps in facing the next day's demands.

"I've done much playing during the last two years for an entirely different reason. My mother is now bed-ridden. She had a stroke and for the time being she cannot speak. Music is our means of communication. I have gone to the hospital a few times a week to play for her. As I play the pieces I studied when I was a boy I can see the recognition in her eyes. Not only does this make her happy, but all her neighbors in the hospital congregate in her room for the impromptu concerts."

Dr. Pollack's eyes, more than his words, showed the depth of this experience. So this is music!

BETTY GENE BUTT, 17, *pupil of Frances Marsh Buntin of Norfolk, Va., is top winner of the ten-year nationals. She has also won the Guild Paderewski Medal and $100 scholarship, and Guy Maier $100 scholarship. In 1958 she was awarded the $1000 Edgar Stillman Kelley Scholarship of the National Federation of Music Clubs, and $100 from the Lions Clubs of Virginia.*



ROBERT SPILLMAN, *top place winner of artist category in the Guild Biennial Recording Competition is a student of Jose Echaniz at the Eastman School of Music. He is from Berea, Kentucky, received his B.M. and Performsers Certificate from Eastman School of Music in 1957, and when entered in the competition was working on his M.A. He has been official pianist of the Rochester Philharmonic and Civic orchestras for three years and is on the staff of Chautauqua Institution as vocal coach and accompanist.*

Stars in Iowa

Alice Hackett of Ford Dodge, Iowa, is an artist teacher and has turned out many professionals. At present ten of her pupils are majoring in music in various parts of the U. S., some with scholarships. Mrs. Hackett knows whereof she speaks when she says: "The Guild is of great value in developing poise in pupils. They have so few opportunities to play a complete program, or to play for a critical listener. Knowing that they will be judged on 32 points makes them aware of details, and makes it easier for the teacher to stress all of the minute particulars from which an artistic whole is made."

NORMA HOLMES AUCHTER, *artist graduate of Eastman School of Music and winner of Guild awards while studying with Carl Friedberg in New York, is now a Guild adjudicator. She gave three successful New York recitals, toured coast-to-coast several times, and now makes her home in Burlington, Vermont where she organized a Guild chapter. She tells glowingly of Lake Champlain swimming, winter skiers, the University of Vermont's endowed concert season, 1000 amateur radio operators centered in Burlington, and her own teaching in Middlebury College.*

Season Openers

Both the Piano Teachers Congress and Associated Music Teachers League of New York started meetings in October with Guild members. **Hania Poliakoff** spoke on the first with **Ruth Burgess,** president, and **Gertrude Noll** on the eighth, **May Etts** presiding. **Hedy Spieler's** pupil, **Sheila Minzer,** gave a program of Bach, Chopin and Lizst for the Associated.

In October and November **Leo Podolsky** will speak on "Mozart, the Perfectionist" at the Immaculate Heart College, Los Angeles; and Nov. 6 will play with the Roth String Quartet at Los Angeles Conservatory.

Edwine Behre opened her season in New York with a lecture-demonstration, "Rhythmic Orientation at the Piano," starting several series of teachers' classes, playing classes for advanced pianists and another for young people.

Irene Starikoff, adjudicator, has organized a new Guild chapter in Paterson, N. J.

Harold Owen, who was in Guild auditions eleven years as a piano pupil of Frances P. Brumbaugh, has received a Ford Foundation Fellowship of $5000 in composition and will live for a year in Wichita, Kansas.

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15. BEETHOVEN Emperor Concerto — Rubinstein, *pianist*; SYM. OF THE AIR, Krips

16. BEETHOVEN Concerto in D — Heifetz, *violinist*; Boston Symphony, Munch

17. BRAHMS Concerto No. 2 — Gilels, *pianist*; Chi. Sym., Reiner

18. BRAHMS Concerto in D — Heifetz, *violinist*; Chi. Sym., Reiner

19. CHOPIN Concerto 2 / **SAINT-SAENS** Concerto No. 4 — Brailowsky, *pianist*; Boston Symphony, Munch

20. GRIEG and **MENDELSSOHN** Concertos No. 1 — Dorfmann, ROBIN HOOD DELL ORCH., Leinsdorf

21. RACHMANINOFF Concerto 2 / **LISZT** Concerto 1 — RCA VICTOR SYM., Wallenstein; Rubinstein, *pianist*

22. RACHMANINOFF Concerto 1 / **R. STRAUSS** Burleske — Janis, *pianist*; Chicago Sym., Reiner

23. TCHAIKOVSKY Concerto No. 1 — Cliburn, *pianist*; Kondrashin, *conductor*

24. TCHAIKOVSKY Concerto in D — Heifetz, *violinist*; Chicago Sym., Reiner

Other Orchestral Works

25. BARTOK Concerto for Orchestra — Chicago Sym., Reiner

26. BERLIOZ Harold in Italy — Primrose, *violist*; Boston Sym., Munch

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28. DEBUSSY La Mer • **IBERT** Ports of Call — Boston Symphony, Munch

29. GERSHWIN An American in Paris • Porgy and Bess Suite — Morton Gould AND HIS ORCH.

30. GLIERE The Red Poppy / **IPPOLITOV-IVANOV** Caucasian Sketches — LONDON PHILHAR., Fistoulari

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34. RAVEL Bolero; Raps. Espagnole; La Valse / **DEBUSSY** Afternoon of a Faun — Boston Symphony, Munch

35. RIMSKY-KORSAKOFF Scheherazade — LONDON SYM., Monteux

36. R. STRAUSS Till Eulenspiegel AND Death and Transfiguration — VIENNA PHIL., Reiner

37. STRAVINSKY Petrouchka AND The Firebird Suite — PARIS CONSERVA. ORCH., Monteux

38. STRAVINSKY The Rite of Spring — PARIS CONSERVA. ORCH., Monteux

39. TCHAIKOVSKY Romeo and Juliet AND Francesca da Rimini — Boston Sym., Munch

40. TCHAIKOVSKY The Sleeping Beauty (Excerpts) — LONDON SYMPHONY, Monteux

41. WAGNER Tannhäuser Over.; Venusberg Music; Sieg. Rhine Journey; Magic Fire Music — Boston Symphony, Munch

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HOW THE SOCIETY OPERATES

EACH month, three or more 12-inch 33⅓ R.P.M. RCA VICTOR Red Seal records are announced to members. One is singled out as the *record-of-the-month* and, unless the Society is otherwise instructed (on a simple form always provided), this record is sent. If the member does not want it he may specify an alternate, or instruct the Society to send nothing. For every record purchased, members pay only the nationally advertised prices: $4.98 for regular L.P.s; $5.98 for Stereo versions. (For every shipment a small charge for postage and handling is added.)

RCA VICTOR Society of Great Music
345 Hudson Street, New York 14, N. Y.
c/o Book-of-the-Month Club, Inc.

V107-11

Please register me as a member of *The RCA Victor Society of Great Music* and send me immediately the six RCA VICTOR albums indicated below, billing me $1.00 for each record (plus a small charge for postage and handling). I agree to buy six additional records within twelve months from those made available by the Society, for each of which I will be billed the manufacturer's nationally advertised price —$4.98 for monaural recordings, $5.98 for stereophonic recordings, depending on which box I have checked below. A small charge for postage, handling, and sales tax is added. Thereafter, I need buy only four such records in any twelve-month period to maintain membership. I may cancel my membership any time after buying six records from the Society (in addition to those included in this introductory offer). After my sixth purchase, for every two records I buy from the Society I will receive a third RCA VICTOR Red Seal record free.

Write Below the Numbers of the Six Albums You Want

☐ ☐ ☐ ☐ ☐ ☐

Check the version you want: ☐ STEREO ☐ MONAURAL

MR. }
MRS. } .....
MISS } (Please print plainly)

ADDRESS .....

CITY ..... ZONE ..... STATE .....

NOTE: If you wish your membership credited to an authorized RCA VICTOR dealer, please fill in here:

DEALER'S NAME .....

ADDRESS .....

PLEASE NOTE: Records can be shipped only to residents of the U. S. and its territories, and Canada. Records for Canadian members are made in Canada and shipped *duty free* from Ontario.